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COMPOSITION FOR ELEMENTARY SCHOOLS

A CHILD'S COMPOSITION BOOK

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TO TEACHERS

THIS book is intended for the fourth, fifth, and sixth grades of the elementary school. The aim has been to give children a variety of language experiences in such a way as to avoid both a purely formal treatment of technique and an incoherent treatment that would result in lack of system and continuity.

Language experiences are interesting or dull to children according to the way in which the subjects are selected and their content developed. No modern teacher assigns the abstract themes of former days, but many modern teachers fail to develop specific purposes and points of view. Particularly do they fail to recognize the value of an orderly examination of an idea taken up for work in composition. A simple analysis, consisting of complete discussion of subtopics arranged in proper sequence, is of supreme importance both because children like to squeeze a topic dry and because orderly thinking is training in orderly thinking. Classroom experience should fix in the pupil's mind, as habit, the fact that preparing to talk or write is organizing all he knows and all he can find out about a given subject.

The organization must at first be provided by the teacher or the textbook, and when the discussion of a subtopic has been begun the pupils must not be allowed to take up another until they have had their talk out. In no other way will children be taught to avoid meager, pinched expression. They often write little because they have thought little; they should write much because they have thought much. And when the combined intellect

of a class has thought out many subjects in detail, under the guidance of a teacher, each child will have gained some of the power of the group, and will be able to make simple analyses for himself.

People undoubtedly gain a little of the technique of expression merely from much writing, much speaking, and much reading. Gradually there is a gain in the use of idiom, and in the ability to choose the right word, to spell, to punctuate, to avoid the common errors in grammar, and to say precisely what is meant. But very few persons learn to be confident judges of their own composition without a thorough linguistic study; and those who lack this are likely to be blunderers in speech and users of slang. To make a beginning in the study of grammar, then, in a way suited to the child-mind, is a desirable thing in a text. The beginning in this book is the study of sentence-wholes, and provision is made for the examination of compositions written in class for the purpose of seeing whether or not the thought is divided into sentences. Thus the children gradually learn that grammar is a science which they must *use;* otherwise it is of slight service. The book contains also some study of verbs—the ones commonly misused—and a little about some of the other parts of speech, always with drill and with the idea of correcting common errors. The exercises, however, call for explaining why a given word or sentence is correct rather than for correcting a word or a sentence that is incorrect.

It is futile for pupils to explain why certain forms are right unless they are compelled to use them. The difficulty is that most teachers very justly object to interrupting a child when he is speaking lest his train of thought be broken. The least harmful interruption is that which

occurs in conversation — in the discussion of the parts of any proposed composition, for example, and in the course of recitations. But when a pupil stands before the class to speak at length, the situation is more difficult for him than the ordinary crossfire of conversation, and ordinarily he should not be informed of his errors until he has finished speaking. At most the correct form should be quietly suggested without explanation.

Stress should be laid on the fact that the mechanics of composition must be learned bit by bit, and used as learned; children cannot acquire a mass of technique and then suddenly employ it all in their language expression.

The task of preparing a book for schools that have long courses in composition and schools that have short courses, for teachers who prefer much help and teachers who prefer none at all, and for localities where good English is the rule and others where English is spoken under polyglot influences, has not been an easy one; but such tasks must be undertaken until every school can make its own text-book. Until then the teacher must be the means of adapting any text to the schoolroom situation. In this particular case she can increase or decrease the number of composition exercises, she can choose others that grow naturally out of the lives of her pupils, and she can add grammar exercises to correct errors made in the locality of the school. Above all she must see to it that knowledge and habit are established in the pupil; when a matter of technique is once learned, it must be demanded.

How much theme reading and correction should be done by the teacher? To do much is hard labor, and often useless labor; but some of it surely is necessary, especially to reinforce the instruction given in the book. Teachers will find that to require much writing on the

blackboard, with help given while the writing is in progress, and to make much use of the exercises in criticism will enable them to reduce theme reading to its lowest terms. Still, the occasional correction of papers, and revision by the pupils, will do a great deal to fix standards of correct writing.

The division of the book into parts has been governed by considerations of quantity rather than by those of quality. As there is little of the technique of composition in the first part of the book, but much composition, it is likely that ground will be covered more rapidly than in the second and third parts, where technical matters are somewhat more numerous and where more drill is necessary. The first part is therefore longer than the others. It is intended that each part shall represent about a year's work, but there will be no serious disadvantage in failing to observe the division in the actual work of the classroom.

Two minor matters of adjustment are that the composition exercises about holidays should be used just before those holidays occur, and that the weather record, if the division into parts is not observed, should be started at the beginning of a year's work, preferably that of the fifth grade, where it is placed in the book.

A final word of advice is that lessons be conducted as much as possible with books open. Pupils should be helped to understand and to act rather than to learn assigned lessons. If the teacher requests the children to read a section or a paragraph silently, and to find out what they are required to do or what new information is contained therein, and if she insists in inquiry until she gets an answer that all recognize as correct, she is doing much to enable the class to get the thought from

the printed page—a thing which is often difficult for the young. Too much of the reading done in the schools is mere word-pronouncing; the composition class, more than any other, affords the opportunity for training children to read, understand, and act.

J. F. H.
C. L. H.

A CHILD'S COMPOSITION BOOK

PART I

DOING THINGS AND EXPLAINING

SHARPENING A PENCIL

1. Have you ever noticed how some lead pencils are sharpened? They look as if the wood had been chewed off.

Look carefully at the ends of your own pencils. Are they sharpened well? Is the wood smoothly cut? Is the lead neatly pointed? If so, and if you sharpened the pencils yourselves, you should be able to tell others how to do it.

Talk over the following points in class:

a. Should the knife be dull or sharp?

b. Should the pencil be wet from being put in the mouth, or dry?

c. In which hand should you hold the pencil? Should the point of it be toward you or away from you? Explain just how the pencil should be held. Be very careful about this.

d. In which hand should the knife be held? Should the sharp edge be held toward you or away from you?

e. Should the pencil be sharpened to a very long,

slim point, to a short, nubby point, or to a moderately sharp point?

f. What should be done with the shavings?

When you have talked these matters over together, one of you will stand before the class. He will have in his hands a dull lead pencil and a sharp knife. Then you will all listen carefully, and watch closely, while he sharpens the pencil and explains how he does it. He should follow the points you have talked over together.

If the first person does not sharpen the pencil well, or make a good explanation, some one else will try. You must find some one who can do both things well.

Perhaps your pencils will be sharpened better hereafter.

Covering a Book

2. Do you keep your books neat and clean? If you do not, you should. One thing that helps is a paper cover. Talk over the following points in class:

a. What kind of paper should be used? Is a piece of common newspaper desirable? Why?

b. How should you determine the size of the paper to be used?

c. How can you cut the paper so that it can be folded over the covers of the book? Discuss this very carefully.

d. How can the paper be folded about the covers of the book so that the inside edges will not show?

e. How can you fasten the paper cover? For unless you fasten it, it will be likely to come off whenever you open the book.

Some one will now take a book, a piece of suitable paper, a pair of scissors, and a pot of paste, and stand before the class. He will then cover the book, explaining, in order, as he goes. If he does not cover the book well, or explain the process well, some one else will try. Some one must be found whose work and whose explanation are both good.

Other Things to Do and Explain

3. You have now talked together in class about doing two different things. Some of you, perhaps all, have done the things before the class and explained them. There are many other things you can do and explain. Are there any in the list given below that you can do? Some are for girls. Some are for boys. Some are for both.

Making Soap Bubbles
Planting a Bulb in a Pot
Making a Kite
Making a Doll's Apron
Making a Doll's Hat
Making an Envelope

Cutting Silhouettes
Wrapping up a Bundle
Making a Five-pointed Star with One Cut of the Scissors
Drawing a Plan of the School Yard on the Blackboard
Making a Scene from a Story, perhaps from *Hiawatha*, on the Sandtable

Doing and explaining some of these things will take more time than you can use if you do everything before the class. Sometimes, therefore, you should make preparation beforehand. For example, if you make a kite you should have the sticks ready before you begin to speak. If you wrap a bundle you should have ready the articles to be wrapped, as well as your paper and string.

If you cut silhouettes some one will have to stand where the one who does the cutting can see the side of his face.

When you select one of these subjects, you should talk it over together, step by step. Explain all the objects you are to use and all the things you are to do. Then some one will stand before you and do the thing and explain his work as he does it.

You need not use all the subjects given in the list. Indeed, you need not use any of them if you can think of better ones.

ANTICIPATING SPELLING

4. To "anticipate" is to look ahead and see what is going to happen. To anticipate the spelling before writing a composition is to consider beforehand what words you will be likely to use, so that when you come to write them you can do so correctly. You should form the habit of considering beforehand what words you are likely to use, and of learning to spell them before the writing period begins. For example, you will soon write compositions about a picture. It will be very easy indeed for you, when you are talking about the picture, to consider whether you know how to spell the names of all the things in it, so that you may have the words ready for use.

EVERY PUPIL'S OWN SPELLING BOOK

5. There is another aid in the matter of spelling. You know, better than any one else knows, just what words are difficult for you to spell. You should keep a list of these words. Make a little book, write your name on the front cover of it, and within it write the words that you sometimes misspell. Whenever you find a new word with which you have difficulty, write it down, correctly spelled. Sometimes study the whole list carefully.

Occasionally each of you should ask one of his friends in the class to pronounce to him the words in his "own spelling book." In this way every pupil will have the spelling lesson that he most needs.

When you feel sure that you have learned to spell any word in your list, draw a line through it. This will show you how much improvement you have made.

WRITING ABOUT A PICTURE

6. A teacher hung some pictures above the blackboard where the pupils could see them. The children were allowed to go to them and study them as long as was necessary. After studying one of the pictures, each child was to write a paragraph about it. First, he was to say whether he liked the picture or not. Second, he was to describe it. Third, he was to tell what it might be called. One little girl wrote something like what follows:

I do not like this picture. It reminds me of troubles of my own. It is a picture of a little girl sitting at a very big piano. Her feet do not go to the floor, so she cannot reach the pedals. Before her is the music. She must be practicing one, two, three, four; one, two, three, four, again and again. It is probably Saturday afternoon. The windows are open, and maybe her playmates are waiting

for her to go out. As her back is toward me, I cannot see her face, but I am sure she looks unhappy. I should call the picture "An Unpleasant Half Hour."

Do you know why the above is called a paragraph? It is so called because it is all one child had to say about one particular thing — a little girl at a piano. You will notice that the first line of the paragraph is indented; that is, it is begun a little farther to the right than the other lines. The first lines of all paragraphs in this book are indented. Examine some of them.

Look at the picture at the beginning of this book. Study it carefully, and talk about it in the class. Answer the following questions about it:

a. Do you like it or not?

b. Describe all there is in it, telling why you do or do not like it.

c. What might it be called?

Now write a paragraph like the one the little girl wrote. Be careful to begin each sentence with a capital and to end it with a period. Notice the capitals and periods in the little girl's composition.

READING THE PARAGRAPHS

7. Exchange paragraphs, and use an English period for reading them. One of you, for example, will read the paragraph he has received.

When he has finished, others will do the same thing. After several of the compositions have been read, try to decide which one was the best. Answer the following questions:

a. Which pupil gave the best reason for liking or not liking the picture?
b. Which pupil gave the best description?
c. Which pupil gave the best name for the picture?

COLLECTING PICTURES

8. Do you know that you can collect many interesting pictures from the backs of magazines, from within magazines, from advertisements, and from other places? If each of you will bring at least one good one, you will have a collection of pictures that will be a pleasure to all. You can use them for composition work.

Using the Pictures

9. Select three or four good pictures, and hang them up in the schoolroom. Examine them very closely when you have time. Then, in the English period, write paragraphs about them as you did about the first picture in this book: tell whether you like them or not, describe them, and suggest good titles.

If you prefer, you may sometimes write your paragraphs in another way. First tell what is the most interesting thing in the picture.

Then tell what the other things are. And last tell, if you can, what the picture reminds you of — something you have seen, or heard, or read, or done.

This is a good exercise to keep up for several days, and it is a good exercise to come back to occasionally.

THE FORM OF MANUSCRIPT

10. Before you do any more writing, you should be sure that you know something about the form of a manuscript. A manuscript is a sheet of paper, or several sheets of paper, on which is written some sort of composition. The name of the writer should appear at the top and at the left of the first page. A little lower, and in the middle of the page, the title should be written, and it should have a line drawn under it. A blank space the width of one line should be left between the title and the first line of the composition. There should be a margin of about one inch all around the edge of each sheet of paper. The lines should not be crowded. The penmanship should be good. If you write your manuscripts with care, other people will be able to read them easily.

On the next page you will find a reproduction of the first page of a boy's composition. Study it carefully.

Arthur Briggs

The Rubber boats

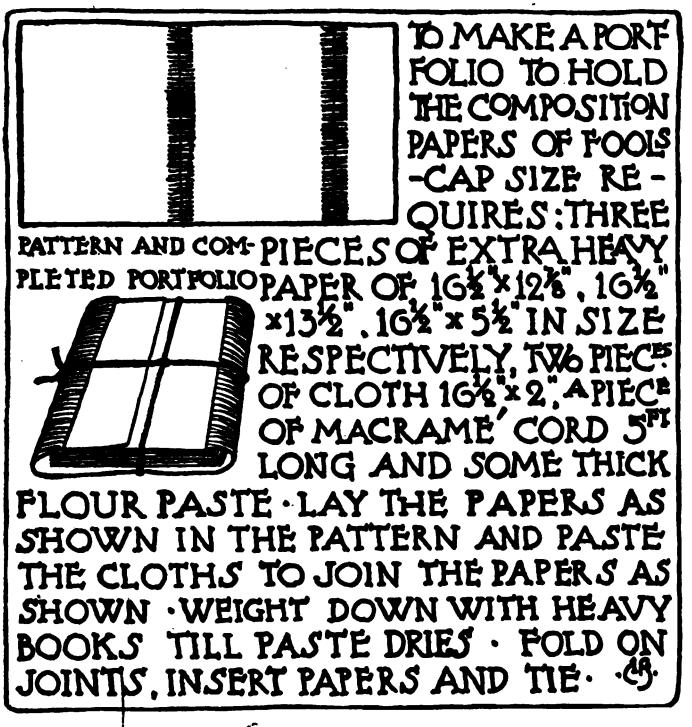
Clang! clang! clang! was the noise that made the people come out of their houses. Bicycles, automobiles, and other vehicles were going up Fifty-ninth Street.

As soon as I heard the noise I sneaked out of the house like an Indian, for fear of letting the folks know that I was going. When I got out of the house I saw the last part of the hook-and-ladder and

A PORTFOLIO FOR MANUSCRIPTS

11. You will find it desirable to have a portfolio in which to keep your manuscripts. Study the cut that appears on this page, and follow the instructions given.

If you use smaller composition paper than foolscap, you should have a smaller portfolio than the one provided for. Make your own measurements.


TO MAKE A PORTFOLIO TO HOLD THE COMPOSITION PAPERS OF FOOLS-CAP SIZE REQUIRES: THREE PIECES OF EXTRA HEAVY PAPER OF, 16½"×12⅝", 16½"×13½", 16½"×5½" IN SIZE RESPECTIVELY, TWO PIECES OF CLOTH 16½"×2", A PIECE OF MACRAME CORD 5FT LONG AND SOME THICK FLOUR PASTE · LAY THE PAPERS AS SHOWN IN THE PATTERN AND PASTE THE CLOTHS TO JOIN THE PAPERS AS SHOWN · WEIGHT DOWN WITH HEAVY BOOKS TILL PASTE DRIES · FOLD ON JOINTS, INSERT PAPERS AND TIE ·
PATTERN AND COMPLETED PORTFOLIO

SOME COMPOSITIONS ABOUT DREAMS

12. A teacher once asked her pupils to write some compositions about dreams. Here are four of them:

A Funny Dream

Once I was in my aunt's bedroom. When I started out to the kitchen, I was very much surprised to see a doll's carriage coming all by itself down the hall, with a monkey inside of it. I tried to dodge it, but it got a hold of me and began to eat me. Just then I woke up, and found I had been dreaming.

A Dream

One night my uncle had a dream. He thought he took the key and went out of the house into the street. In the morning the key could not be found. My uncle happened to feel in his pocket, and there it was. He had dreamed he had taken it, and he had.

Mother put it in another place, but he got it. This went on for two or three weeks. Then mother put the key in a tub of water. That night my uncle got up and went to the tub to get the key. He put his hand in, and that made him wake up. He never went to get the key any more.

My Dream

One day I was on a pile of sand, jumping on and off, then running up again.

That night I dreamed that the world came to an

end and that my mother, my father, my sisters, and my brothers fell on a great mountain. It was over one hundred feet high. But we could hardly stand on the top of it. We were all thinking how we could get off, when I said, "I am going to jump." They all tried to make me stop, but at last I jumped.

When I came to the bottom, as I thought, I found that there was more distance to go. There were some people there, and I asked them how I could get the rest of the way down. They told me they would get the longest pole they had, and write on a paper, "Slide down on the pole. But don't get on the pole till you cannot see the one who has just started." They all got down just as I awoke.

A Dream

One night when we lived in Texas I dreamed I was walking down the street with my aunt, on my way to grandma's. It was raining very hard, and I had an umbrella. Just as we turned a corner my aunt let go of my hand, and I went sailing up into the air. I sailed and I sailed and I sailed for a long time. I was going around the world. After a while I met my aunt again, and I said, "Please don't let go of my hand." She thought I was only joking, but I was n't. She let me go, and I went around the world again. I did n't meet my aunt any more that night. I went home, and mamma asked me how I liked it over there. I said, "I did n't go over to grandma's. I went around the world twice."

That day it had rained very hard, and I had had my umbrella. In school we had been studying about Japan.

Answer the following questions about these compositions:

a. Each one of the little stories has a title above it, which is printed in larger and heavier type than the story itself. This is done so that the title will stand out clearly. When you write a story, how should you make the title stand out clearly? See section 10.

b. The strange thoughts we have in dreams are sometimes caused by what we have thought and done while awake. Two of the writers have told what caused their dreams. Tell which ones they are, and state how you know.

c. The second composition is divided into two paragraphs. The first line of each is indented. The first paragraph tells about the uncle taking the key in his sleep. The second paragraph tells how he was cured of his habit. Each paragraph, you see, tells a different part of the story. Read the third and fourth compositions over again, and tell what steps, or parts, of the stories are in the different paragraphs.

d. In the first story you can hardly tell whether it was the doll's carriage or the monkey that tried to eat up the dreamer. Tell why. How could this fault be removed?

TELLING AND WRITING STORIES OF DREAMS

13. Can you think of some dreams that you have had? Each one of you who can do so will stand before the class and tell as much as he can remember about some interesting dream. If the other members of the class think he has omitted something that he might have told, or if they do not understand clearly, they will be permitted to ask questions until they are satisfied.

This will take all of an English period, perhaps more than one. The following day you will write compositions about the dreams you told in the class. Be sure that you prepare your manuscripts as you were instructed in section 10. Be careful about your paragraphing, too; if the stories have different steps, or parts, there should be a paragraph for each.

READING THE STORIES

14. Exchange manuscripts and read the stories. Ask yourselves the following questions about them:

a. Are the stories interesting?

b. Do they remind you of dreams you have had?

c. Can you guess what thoughts and actions of the writers may have caused them?

d. Are the manuscripts prepared according to the instructions in section 10?

After you have thought about the stories in this way, some of the best of them must be read to the class. After each one is read, the person who reads it will answer the four questions given on page 15, so that the class may talk it over together.

A STORY TO TELL

15. Sometimes, when you are asked to entertain a number of persons by telling a story, you are sorry to find that you have none to tell. The world is full of good stories, however, and in order to have a large supply you have only to remember those you read and hear. There follows one of the tales with which the ancient Greek people used to amuse themselves, though it is told here in a new way. Some one will read it to the class. He will read slowly and distinctly. Pay close attention, for some one will be asked to tell the story.

In order that you may pronounce the names easily, their syllables are divided, and accent marks are used.

King Midas and the Ass's Ears

In a country called Phryg'i-a there once lived a king whose name was Mi'das. He was the same king who wished that everything he touched would turn to gold, but soon became tired of gold when his wish was granted, because even his food turned to the

heavy, yellow metal. He must have been a very foolish king, for he was always doing something that got him into trouble. You shall hear how his ears suddenly became long and furry, like those of an ass.

One day, as Mi'das was wandering through the woods, he heard some very strange music. It sounded as if some one were blowing on a number of whistles of different lengths, and it put the king in so good a humor that he began to dance. He danced and danced, over rocks and roots of trees, always approaching a little nearer to the place from which came the music. Then suddenly all was silence.

Mi'das stopped quickly. Peering through the trees and bushes, he saw a strange figure sitting on a mossy stone and looking at him keenly. The creature had a face somewhat like a man's, but goat-like, and hairy. On his head were two little horns, and his ears were pointed. His body was like a man's, but his legs and feet were those of a goat. All his life Mi'das had heard of this fantastic being, and he now counted himself lucky to meet him.

Stepping out of the bushes, Mi'das stopped before the creature and saluted him with reverence. "Pan," he said, "great Pan, god of shepherds, who gives us increase of flocks and keeps disease from our sheep! I have made many sacrifices to you! I worship you!"

Pan grunted.

"But, Pan," continued Mi'das, "you should have been god of music as well as god of shepherds, for when I heard the sweet strains of your syr'inx my feet began to skip and dance, and I could no more have kept still than if I had been a poplar leaf in a breeze."

Pan smiled, and his goat-like whiskers wagged up and down a little.

"Play once again," pleaded Mi'das.

In his hands Pan held a bundle of little pipes, or whistles, of different lengths, fastened together by two bands. This was the syr'inx of which Mi'das had spoken. Pan raised the instrument to his lips lovingly. Presently he began to play.

And as he began to play, Mi'das began to dance. He danced and danced and danced, and finally fell down on the grass, the sweat streaming down his face.

"Oh, Pan," he said, "you surely should have been god of music as well as god of shepherds."

"But A-pol'lo is god of music," said Pan, regretfully.

"Pooh!" said Mi'das.

"And thinks he can play better than I."

"*Thinks* he can," returned Mi'das. "Well, I'd just like to be judge in a musical contest between you two."

"It can be arranged, I have no doubt," said Pan. "Meet me here to-morrow at midday, and I'll see, by that time, if anything can be done."

Promptly at noon the next day Mi'das returned

to the spot. When he looked upon the scene his knees began to shake, and he realized that what was going to happen was far more important than he had thought. For there in the forest stood the great god A-pol'lo, who dwelt upon Mount O-lym'pus with the other gods, and was seen by mortal men only on very weighty occasions. A faint smile was on the face of the god. In fact, he had accepted the challenge in a spirit of fun, for he thought no more of Pan's music than he thought of a grasshopper's.

Near A-pol'lo stood Pan. For some reason Mi'das thought he looked smaller and meaner than he had the day before.

Behind the two gods, arranged in several semi-circles, stood, or sat, or reclined, the nymphs — the maidens that peopled the woods, the mountains, and the streams. They seemed very much amused about something, and tittered, and giggled, and whispered sly things to one another.

No word was spoken. As soon as Mi'das came, A-pol'lo raised his lyre and began to play and sing. No mortal man had ever before heard such music. As the god's voice became more and more loud and majestic, Pan shrank low upon the ground, seeming to tremble, while the nymphs clung to one another in fear and wonder. By and by the great voice sank low, and the song died; A-pol'lo stood in silence, as if in reverie, gazing toward O-lym'pus.

The silence was long, but Pan at last began to gather courage. He, too, was a god; and he would not be awed by the music of A-pol'lo. He would

show them what he could do. Soon his goat-feet rattled the stones on the ground as he hopped out before his audience, and he raised his syr'inx to his lips and began to play.

The rapt expression left the face of A-pol'lo. A smile stole over his divine features. The nymphs began to giggle again, and to whisper sly things to one another, and at last to laugh till the forest rang. As for Mi'das, he felt himself growing happier and happier. Pan's music appealed to his feet, and he had no brains to speak of. Soon he began to dance. And having begun, he could n't stop. He danced and danced and danced, till the stones flew in all directions and the forest echoed with the laughter of the nymphs. At last he jerked off his Phryg'i-an cap, threw it on the ground, and shouted at the top of his voice, "Pan! Pan! Pan! Pan is the great musician. Pan —"

For a moment he hardly knew why or how he had been interrupted. Then he suddenly knew that the nymphs were running into the thickets, shrieking with terror, that Pan had disappeared, and that A-pol'lo was standing with an angry face gazing toward O-lym'pus and holding out his hand to it in appeal.

Suddenly the sky was black with clouds. The thunder crashed. The lightning split the sky. The rain fell in sheets. Then something struck Mi'das, and he fell senseless to the ground.

It seemed to be evening when he awoke, for there was little light, and a strange silence was all about.

The ground was very wet where the unfortunate king was lying, and he sat up and wondered what he should do.

Suddenly he heard a titter of nymphs in the woods; then another and another. Then the frogs began to croak in the pools, and they said a very strange thing. They said, in their strange, quavering notes, "King Mi'das has an ass's ears. King Mi'das has an ass's ears." Mi'das trembled, and his hands stole up to the sides of his head. It was even so — King Mi'das *had* an ass's ears. A-pol'lo had punished him for hearing so poorly.

The nymphs were tittering more loudly now, and the frogs were more loudly singing their new song. With shame and fear in his heart, Mi'das groped about for his cap, and slunk away into the deepening night.

Before he reached his palace, the poor king made good use of the cap, for it was a very large affair, and he concealed his long, furry ears in it. For days he moped. His hair and beard grew long. At last he had to call his barber. The barber, of course, discovered that Mi'das had ass's ears, but he dare not tell it, for he knew the king would cut his head off if he did. But the secret weighed upon his mind. In desperation he went out to the river, dug a hole in the bank, and whispered into it, "King Mi'das has an ass's ears." But in the hole some reeds grew up, and as the winds blew through them they whispered to the world, "King Mi'das has an ass's ears. King Mi'das has an ass's ears."

Telling the Story

16. If you find this story difficult to remember, you may find help by thinking of the parts into which it may be divided. They are as follows:

a. Midas discovers a strange being in the woods.
b. Midas praises Pan's music.
c. A musical contest is proposed.
d. Pan and Apollo meet for the contest.
e. Apollo and Pan try their skill against each other.
f. Midas makes his decision, and something happens to him.
g. Midas is downcast, and tries to keep his secret to himself.
h. The world finds out that Midas has an ass's ears.

Now one of you will stand before the class and tell the story as well as he can. The others will keep their books open, not at the story, but at this list of parts into which the story is divided. If the narrator does not tell the story in the proper order, some one else will try. This person will continue until he makes a mistake in the order in which the events come. Any person who makes no mistakes of this kind may continue to the end. The story will be told several times, so that at last it may be told very well indeed.

A ROUND-UP

17. In the days when the western plains were not fenced, the cattle of different owners ran wild, ranging over hundreds of miles in extent. In the spring and fall the cattlemen had what they called *a round-up*. The cowboys would ride out in all directions and drive in the cattle to one place. Then they would pick out the calves that had been born since the last round-up, and brand them with a red-hot iron. Forever after the animals would have the particular mark of their owners, and could be claimed at any time. It was cruel, of course, but it was the only way, apparently, by which a man could mark his own property.

Occasionally you will have a sort of round-up in this book; that is, you will stop to think over the things that you have been studying, for the sake of fastening them firmly in your minds, that is, for the sake of making them *your own*. This will give each of you an opportunity to review those particular parts of the book which he needs, so that he may use them at all times, in the classroom and out of the classroom.

FIRST ROUND-UP

18. Answer the following questions:

a. A paragraph is one part of a composition, and explains one idea. The first paragraph in

the preceding section is about round-ups. What is the second about?

b. How should the first line of a paragraph be written? Why?

c. How should a title be written? Why?

d. Why should a manuscript have margins? Look at a page in this book. Perhaps that will help you to answer the question.

e. Have all stories parts, or steps? Talk over some story that you know and see if it has different parts, like the story of Midas.

DICTATION EXERCISE

19. Some children in school were asked to write a little composition about *turning the corner.* Here is one written by a little girl who was born in Russia. You will find it very interesting. When you have read it, some of you may be able to tell what happened to *you* as you turned the corner.

Turning the Corner

A funny thing happened to me once when I was still in my native town, which was in a mountainous part of Russia.

One frosty and shiny morning my mother sent me to the grocery to buy something. A deep snow which had fallen the evening before covered the town with a silver veil. It was delightful to take a walk in such pleasant weather, and I joyfully went out of doors.

As I was walking to a grocery, I had to turn a narrow corner. On the way I met a big pig, which was bigger than I, for I was a very little girl then. The pig occupied all the width of the corner, and I could n't go farther. I tried to chase him out, and made violent efforts, but he was stronger than I, and gave me a blow that sent me tumbling in the snow. I began to cry, but the people who were looking at the scene burst out in great laughter.

Now think of this story in another way. Notice what the little girl told in each paragraph.

In the first paragraph the writer told where the event happened. In the second paragraph she told why she was glad to go on an errand for her mother. In the third paragraph she told the event itself.

Read the composition again. Notice that the first lines of the paragraphs are indented. Notice that the sentences begin with capital letters and end with periods. Notice also how the difficult words are spelled.

Now close your books and take pen and paper. Prepare your manuscripts as you have been instructed. Some one will read the story to you slowly, so that you can write as he dictates. When you have finished, compare what you have written with the story in the book. See whether you have indented the first lines of

paragraphs and begun the sentences with capital letters and ended them with periods.

RELATING AN EXPERIENCE

20. It will be a good plan to spend the English period for several days in relating incidents, so that every one of you may talk a few minutes to the class. A list of subjects is given below. You may choose from these if you like; but you are at liberty to choose your own subjects. However, you must tell about things you have seen or done.

Story of a Fire
Story of a Nutting Party
Story of a Sailing Party
A Motor Car Ride
A Day on Skates
A Sleigh Ride
My First Day at School
How I Caught a Mouse
A Story of Moving Day
My Experience in Climbing Trees
Training a Dog

There is one thing you should remember about relating incidents — **always make a particular person the main character.** If you tell the story of a fire, for example, select the person who had most to do with putting the fire out, and make your story mainly about him.

Criticizing the Stories

21. To criticize a story is to tell why it is good and why it is not good. After the stories have been told, talk them over as a class exercise to determine which one was best, and why. Answer the following questions:

a. Which story was the most exciting? Why?
b. Which one reminded you most forcibly of your own experiences?
c. Which one was told with the greatest enthusiasm?
d. Did every one tell the events of his story in the order in which they occurred?

As you have now had the benefit of one another's criticism, you can probably tell and write these little stories better than at first. Try again.

WRITING ABOUT A PICTURE

22. Opposite page 28 is a very interesting picture. Talk it over in this way:

a. Does this picture remind you of anything in your own experience?
b. Describe all there is in the picture.
c. Determine who is the most important person in it.
d. Do you think she is to be envied or pitied? Why?
e. What might the picture be called?

After you have talked these questions over, see who can write the best paragraph about the picture.

Reading and Criticizing

23. Many of the paragraphs will be read before the class. Criticize them according to the following suggestions:

a. Which of the paragraphs is the easiest to understand?

b. Which is the most interesting?

c. Which sounded best as a whole?

This is a good place to write some stories about the pictures you have collected.

THANKSGIVING

24. You are always glad when holidays come, and doubtless you know a great deal about them. A very welcome one is Thanksgiving. The following questions will be of aid to you in finding out what you can about Thanksgiving. Talk about them in class.

a. What does the word *thanksgiving* mean?

b. How did the custom of having a Thanksgiving day originate? Learn the story as well as you can.

c. How long has it been one of our national holidays?

d. How is the coming of Thanksgiving announced to the people of the United States?

e. What customs have we that we follow on this day?

f. What are the favorite foods for the Thanksgiving dinner?

g. Do you think that the Thanksgiving spirit is a good one? Why?

After you have learned all you can about Thanksgiving, write compositions telling what you have learned. It will not be necessary to follow the questions that are asked above, unless you wish to do so.

It may be that you will have a Thanksgiving program in your classroom, with music and speaking. If so, one or more of the compositions should be read as a part of the program. Think of a way to choose the best one.

WRITING LETTERS

25. Let us suppose that you have received presents from your uncles or your aunts, and that the presents have come from a distance. You will want to express your gratitude, and letters are the very best means of doing this. What should you say? Perhaps you can tell what you would like to say if you answer the following questions, each for himself.

a. How did you first see the present? Did you see the postman or the expressman bring it, or did it reach you in some other way?

b. If it was a package, what did you think as you were opening it?

c. What did you think and what did you say when you discovered what the gift was?

d. What did you do with it the first day?

e. What have you done with it, and how much pleasure have you had with it, since the first day?

f. What have you to say in thanks to your uncle or your aunt?

In writing the letters you will probably want to use the answers to some of the questions given above, but you need not use all of them unless you desire. Write simply and naturally, just as you would talk, and say what you think the receivers of the letters would like to read.

But you will have to know something about the form of a letter. First comes the heading, which gives the writer's place of residence and the date. This comes at the right of the letter, and near the top of the sheet. Then comes the salutation, which is *Dear Uncle*, or *My dear Uncle*, or *Dear Aunt*, or *My dear Aunt*, or perhaps *Dear Uncle James*, or *Dear Aunt Emma*. This is a little lower than the heading, and at the left of the sheet. After it a comma should be placed. Then comes the letter itself. After the letter comes the complimentary close, which may be *Your loving nephew*, or *Your*

loving niece. This is followed by a comma. And last comes the signature, which is below the complimentary close. The letter will look, when it is finished, something like the following:

327 Maple Street
Dunkirk, N.Y.
April 17, 1915

DEAR AUNT HELEN,

Yesterday the expressman drove up to our door, and jumped out with a package in his hand, etc.

Your loving nephew,
RALPH

If you live in towns where little attention is paid to the numbering of the streets, or if you live in the country, the headings of your letters will have a somewhat different appearance from that given above, although the rest of the letter will be the same. Two other letter forms, which you may use as models if you choose, are given below.

Kirkwood, Mo.
April 17, 1915

DEAR UNCLE JOHN,

You cannot imagine how delighted I was to receive the beautiful present which you sent me, etc.

Your loving niece,
ADA

The one that follows is a model for those who live in the country where there is *Rural Free Delivery*. The Rural Free Delivery service of the United States is divided into routes that center about towns in which there are post offices. Each route has its own number.

R. F. D. 4
Columbus, Ind.
April 17, 1915

DEAR AUNT FLORENCE,

You are always sending me something beautiful. I hardly know how to thank you, etc.

Your loving niece,
BARBARA

THE ENVELOPE

Here are the addresses as written on the envelopes. They will serve as models.

Mrs. Helen Barnes
159 Flournoy Street
Madison
Wisconsin

Dr. John Pierce
New Harmony
Indiana

Miss Florence Carter
R. F. D. 4
Athens
Ohio

Criticism of the Letters

26. When you have finished writing letters, you should give one another the opportunity of knowing what has been written. One of

your number will stand before the class and read his letter. After he has finished, answer the following questions about it:

a. Do you think that the uncle or the aunt would like the letter? Do you think that he or she would be glad the present had been sent? Is the writer really grateful?

b. Do you think that the writer said enough? For it is clear that a very short letter might not be considered a very good return for a beautiful gift. Letters of friendship, such as this is, must not be too short.

c. Did the letter *sound* right? That is, was the English simple and natural? In other words, did it sound very much as the person who wrote it would talk?

Several others will read their letters before the class and receive criticisms. Afterwards, at least one of the letters will be written on the blackboard. Answer the following questions about it:

a. Is the form of it just right? That is, are the heading, and the salutation, and the body of the letter, and the complimentary close, and the signature, all written according to one of the models given on pages 31 and 32? Notice how the various parts of the model are punctuated.

b. Are all the words correctly spelled? If not, make corrections.

c. Are capital letters used correctly? Consult the models.

d. Is the paragraphing good?

Do this with several of the other letters, taking two or three days to the work if you find it necessary.

OTHER LETTERS

27. There are many occasions that require the writing of letters. Let us suppose two or three.

a. Suppose that you want some friend or relative of yours to visit you. Write a letter telling him or her what good times you can have, and anything else that may be of interest to the person to whom you are writing.

b. Suppose that your mother is away on a visit, and that you are at home with your father, and your brothers and sisters. Tell your mother what is happening while she is away, for that would interest her greatly. She probably would be glad, too, to know that you miss her and will be glad to see her when she returns.

c. Suppose that some young friend of yours who lives at a distance has heard of some game which you know, and has written to you to learn how to play it. Write and tell him all that he wants to know.

You may select one of these occasions, if you wish, and write a letter. If you think of some better occasion for writing a letter, use that.

After your letters are all written, some of them will be read before the class so that you can determine whether the persons to whom they were written might be pleased with them. Be sure to give good reasons.

WHAT HAPPENED IN A GAME

28. What can be more pleasant in school than to recall your play? You will find it interesting to tell about something that happened in a game that you have played. Perhaps the following questions will help you to recall something interesting.

a. Where were you playing, and what?
b. Who were the persons playing, and what sort of persons were they?
c. What unusual thing happened? How was it brought about?
d. How did it affect the different persons in the game? What did they do about it, and what did they say about it?
e. What was the final result of the occurrence? Do you think better or worse of the persons concerned in the incident?

If these questions have made you think of something that has happened in a game, you will be allowed to stand before the class and tell the whole matter from beginning to end, following the order of the questions if you find

it convenient to do so. When a number of you have narrated some incident, the class as a whole will decide who had the best story.

Writing the Stories

29. Some of you who at first could not think of incidents of your play may be able to do so now, and they can join the others when writing the stories. Take an English period, then, and tell at length what happened in some game that you have played.

Reading and Criticizing

30. After the writing has been finished, exchange papers and read what the others have written. Try to judge each of the compositions according to the following questions:

a. Does the writer tell what the game was, where it was played, and what sort of persons played it?

b. What was the thing that happened? Was it very interesting?

c. Does the writer tell what the different persons said and did about the thing that happened?

d. Do you think well or ill of the persons in the story?

e. Do all the sentences sound right? That is, are they simple and natural, like ordinary conversation?

f. Are all the words correctly spelled?

g. Is the manuscript in good form?

Two or three of the compositions will be selected for a class exercise. They will be read to the class by the persons who criticized them. After reading them aloud, these persons will answer the questions given on page 37, and the rest of the class will say whether or not the answers are correct.

DESCRIPTIONS OF ANIMALS

31. A teacher asked her pupils to write descriptions of animals without naming them. The compositions were read aloud, and the pupils tried to tell what animals were described. Here are two of the compositions:

An Animal

I know of an animal that is very broad, although not long. His head is small in proportion to his body. His nose is rather small, and he has n't any tail. There are quills all over his back and on the top of his head. His eyes are bright, and very small. He frequents woods, and is found in many countries. A queer thing about this animal is that when he is attacked he rolls himself into a ball so that his quills point in all directions and are very dangerous to his enemies.

My Pet

The animal I am thinking of is slender and has long limbs. His nose is long and pointed, and so

is his tail. He has long, pointed ears. His colors are gray and white. Men like him for hunting because he can run fast and has a keen sense of smell.

Answer the following questions about these compositions:

a. Are you sure that you know what animal is described in the first of these short compositions? In the second?

b. Which is the better?

c. One of the writers has told something about a habit of his animal. Which one is it? What is the habit?

d. If you had described these animals, would you have made the compositions longer? If so, what would you have added?

Describing Animals

32. Write some compositions like those in the preceding section; that is, describe animals, but do not name them.

After the writing has been finished, the compositions will be read before the class. You will try to tell what animals are described. If you cannot do it, the writers themselves must tell what animals they have described, and let the class decide whether the descriptions are good.

Perhaps you will care to write descriptions of flowers in the same way.

SANTA CLAUS

33. When you were very small children, you probably thought Santa Claus was a gray-whiskered old man who came down from the north pole with a sleigh full of toys, climbed down the chimney, and filled your stockings with gifts. As you have become older you have probably changed your mind. Have a discussion about Santa Claus. The following questions will guide you.

a. Explain in detail the picture of Santa Claus you had in your minds when you were small children.

b. When you were small children, did you have any doubts of the existence of Santa Claus?

c. Have you changed your minds since? Why and how?

d. Were you sorry to give up the idea of Santa Claus?

It will be very interesting for many of you to come out before the class, one by one, and tell in detail what you formerly believed about Santa Claus and how you changed your mind — if you have changed it.

After this has been done, every one of you should write whatever you choose about Christmas and Santa Claus. Follow the order of the questions above if you wish, but you are not required to do so.

HOW TO WRITE NAMES OF PEOPLE

34. In the preceding section you probably noticed that the name *Santa Claus* had two capital letters. Do you remember the names Jack Sprat, Miss Muffet, Polly Flinders, Peter White, Wee Willie Winkie, and Old King Cole? These words are, of course, names of people, like Santa Claus, and names of people should always begin with capital letters.

HOW TO WRITE TITLES OF PEOPLE

35. A title is a term that we use before the names of people. We call a man *Mister*, and write the word *Mr.* This shortening of a word is called an **abbreviation.** An unmarried woman is called *Miss*, and we do not abbreviate the word. A married woman we call *Missis* (a contraction for *Mistress*), and the abbreviation is *Mrs.* There are given below some other titles and their abbreviations:

Doctor	Dr.
Professor	Prof.
Colonel	Col.
General	Gen.
Major	Maj.
Superintendent	Supt.
President	Pres.

Of these abbreviations, *Mr.* and *Mrs.* are always used when they appear before the names

of people, and *Dr.* usually is. Thus you would write *Mr. Sprat* and *Mrs. Sprat*, and, usually, *Dr. Foster.* Some people, however, prefer to write *Doctor Foster.* The other abbreviations are sometimes used, but it is rather better form to spell out the words. Thus you would write *Professor White, Colonel Jones, General Smith, Major Williams, Superintendent Brady*, and *President Wilson.*

If you have occasion hereafter to use any of these titles, look back to this section and determine whether you should use abbreviations or not. When you use such an abbreviation, be sure that you begin it with a capital letter and end it with a period.

AN AMUSING STORY

36. Read the following story:

One day Mr. Burroughs spilled some water on the kitchen floor. Mrs. Burroughs scolded him a little.

"Do be careful," she said.

Mr. Burroughs smiled, and replied, "Yes, I did it. But it was a mistake, my dear. Even *I* make mistakes."

Little Joseph, aged four, was near by, and heard what was said. The next day he let a glass fall, and broke it. His mother spoke to him sharply.

Joseph replied, "Yes, I did it. But it was a mistake, mother dear. Even *I* make mistakes."

There are some things you will notice about this story besides the joke of it. The following paragraphs will tell you what they are.

First, you will notice that the second paragraph is only a part of a line, and that it consists of "Do be careful," and the words *she said.* The words that are quoted are inclosed within quotation marks and a comma follows them. The third paragraph is also a quotation and an explanation. In this case there are three sentences that are quoted, and quotation marks are placed about them. A comma follows the word *replied* that comes before the quotation. From these examples you should learn that in writing stories it is usually best to make every speech and its explanation a paragraph by itself, and that quoted words are inclosed within quotation marks and are either preceded or followed by a comma.

Second, the word "yes" in two cases has a comma after it. In these cases it is a part of a sentence. When it stands alone, it has a period after it. *No* as well as *yes* must be thus punctuated.

Third, in the little story you will find the expressions "my dear," and "mother dear." These are called **terms of address;** that is to say, Mr. Burroughs *called* his wife, or *addressed* her as, "my dear," and Joseph *called* his mother,

or *addressed* her as, "mother dear." You will notice that each of them has a comma before it. If a term of address begins a sentence, it has a comma after it. If it is in the middle of a sentence it has a comma before and another after it. If it is at the end of a sentence, it has a comma before it.

Now four pupils will read the story. One will read all that is not in quotation marks. One will read what Mrs. Burroughs says. One will read what Mr. Burroughs says. One will read what Joseph says. Of course all but the first pupil will be reading quoted words.

Writing from Dictation

37. Read the story over again and observe the paragraphing, the use of quotation marks, the comma that precedes or follows the quotation, the punctuation of *yes*, and the punctuation of terms of address. Now one of your number will stand before the class and dictate the story to you. Write the story as nearly as possible as it appears in print. When you have finished, open your books and compare the written and printed stories, paragraph by paragraph.

Turn back to the story in section 15, and read three or four pages—one pupil reading what is not in quotation marks and the others

reading the speeches of the different characters. Then study the quotation marks and the commas. Write from dictation what you have read in this way.

WRITING FUNNY STORIES

38. If you know any funny stories about children, write them in class, being careful to tell them in such a way as to let the others see the fun in them. Perhaps you know more funny stories about yourselves when you were small than you know about other children. These will be very acceptable.

You have been studying capital letters and paragraphing conversation. *Be very careful about these matters.*

Reading the Stories

39. The day after you have written these stories in the class, some of them will be read aloud so that all may judge whether they are funny or not. Some people find it very difficult to tell a joke, and some of you may be among the number. Try to determine who told the funniest story, and why. Some of you may fail to make the others laugh because you do not stick to your subject closely enough. Perhaps you put in something that did not belong in the story, or you left out something that belonged there. Try to determine why each

good story is good, and why each poor story is poor.

Two or three of the stories will be written on the blackboard. Determine whether they are correct in paragraphing, in the use of quotation marks, in the use of a comma before or after a quotation, in the punctuation of *yes* and *no*, and in the punctuation of terms of address.

This may require a number of days.

SECOND ROUND-UP

40. Answer the following questions:

a. What is the heading of a letter? What information does it give? How should it be punctuated? How are capital letters used in it?

b. What is the salutation of a letter? What information does it give? How should it be punctuated? How are capital letters used in it?

c. Answer the same questions about the complimentary close and the signature.

d. What kinds of words always begin with capitals?

e. What do you know about paragraphing conversation? Be sure to tell all you know.

f. How are quotation marks used?

g. What is a term of address?

h. Can you tell why you were asked to write "An Amusing Story" from dictation?

A STORY TO BE FINISHED

41. Some pupils wrote stories about a conversation between a mouse and a mousetrap. Here is the beginning of one of them:

The Mouse and the Trap

In my cousin's barn there were many mice. My cousin bought a trap and put a piece of cheese in it. A young mouse went by and said, "I am so hungry. I wish I had a piece of cheese."

"Oh," said the trap, "here is a piece of cheese for you."

Then the young mouse said —

You see that the story stops short. You are to finish it. Talk over the following points:

a. Would the young mouse be afraid of the trap? What might he say about it?

b. Would the trap try to persuade the young mouse?

c. What might the young mouse say in reply?

d. Suppose the young mouse's mother should come by. What advice would she give?

e. What might the trap say to the mother?

f. Suppose the mother should go away. What would the young mouse do?

g. What would happen?

After you have talked these matters over together, copy the story as far as it goes in the book, and finish it as you think it ought to be finished.

The next day, perhaps, read your stories all over, correct all your mistakes, copy the stories neatly, and take them home to your parents.

MORE STORIES TO BE FINISHED

42. Here are some more stories to finish in the same way. They were written by children in school. Talk them over in the class together before you try to finish them. Some of the manuscripts should be corrected, neatly copied, and taken home. Your parents are probably glad to know that you are learning more and more about writing.

A Kite

I am a kite—a very large one. My colors are red, white, and blue. As you probably want to know how I was made, I will tell you.

First of all a boy bought a penny's worth of kite sticks and —

A Balloon

I am a red balloon, and was made in a factory. The man at the factory sold me to a little girl, who kept me for a few days, but one day she let me fly so high that I flew away from her and —

The Travels of an Engine

I was built in England, and I travel all the time. When I was finished at the factory, six coaches were made for me to pull and I was ready to begin. I left Fleetwood and —

The Adventures of a Fish

I am a fish—a very large fish called a pickerel. I love to eat little fish. I have a very good friend named Trout who has many children, but I do not eat them, because I can't catch them.

One day when I was hunting something to eat a man tried to catch me. I heard him throw his bait and —

A Horse

Hauling a heavy load on the slippery pavement one day, I slipped and fell to the ground. My master, who was very angry, took the whip and began to use it on me. But it was of no use. I could not get up.

A lady who passed by saw the way my master was treating me. She could not stand it. She walked up, pulled the whip out of my master's hand, and said —

A Buffalo Nickel

When I was born last year in Philadelphia, I came out of the mint bright and shiny. On one side of me was stamped an Indian, and on the other a big buffalo. I didn't know then what a busy life I had before me. First I went to Albany, New York, where I fell into the hands of a street-car conductor and traveled all over the city. I was later given in change to a gentleman who was about to leave for the Fair at San Francisco. When we started I was in his pocket with —

GOING SHOPPING FOR FATHER OR MOTHER

43. It is likely that you have had some experience in going to a store to buy something for your fathers or your mothers. If you did, perhaps something happened that you afterwards thought amusing. The following questions will help you recall some such experience:

a. What did your father or mother need? Why?

b. Why did he or she send you for the article?

c. What happened after you got to the store? Did anything amusing occur? Did you get the wrong thing, or come back with wrong change? Did you have any interesting conversation with the storekeeper, or did you lose or break the article on the way home?

d. What happened when you got home?

If these questions suggest something interesting to a good many of you, there is no reason why you should not keep on telling the experiences for several days until every one has stood before the class and told his story. After every one has spoken, determine who told the best story, and tell why.

Writing Stories

44. The stories you have told will be just as good when written as they were when given orally. Take an English period in which to write them.

Exchanging Papers

45. Exchange papers with one another so that each one of you will have the story that some one else wrote. Each of you will then read the paper over carefully, asking himself whether it is written in every detail as a story should be written and whether, if there are any names of people, capitals are used properly.

WRITING ABOUT A PICTURE

46. The picture opposite page 52 will make a very good subject to write about. Before writing, consider the following points:

a. Do you think the picture represents something that could happen very often?

b. Describe all that you see in the picture.

c. What is the event that has just happened?

d. Is it not possible that what has happened will give rise to a disagreement between the young people in the two boats? How will the disagreement be settled?

Criticizing the Stories

47. The day after the writing, some of the compositions will be read in the class so that you may be able to pass judgment on them according to the following points:

a. Some of you perhaps had one view, and some another, about which boat the fish belonged

to. Which of the stories read before the class is the most satisfying?

b. Which of the stories read had the best choice of words? Mention some of them.

c. Which of the stories sounded best as a whole?

Rewrite your stories, improving them in every way you can.

RIDDLES

48. Answer the following riddles:

1. I have hands but no feet. I have a face but no eyes, nose, or mouth. I cannot move out of my place, yet sometimes I am completely run down. Though I am motionless, I have a very good spring in me. I never speak, yet I give information to every one who looks upon me.

What am I?

2. I am made from the hardened juice of a South American tree. I have no heart, no arteries, no veins; but I have blood, which is usually black, but is sometimes red, blue, or violet. My blood conveys messages from person to person. When it is all gone, it can be replenished from a bottle. I have been known to bleed; and when I do, it is bad luck to somebody's clothes. Sometimes my blood is all gone before my owner is aware, and then I am most dreadfully shaken.

What am I?

3. My first was formerly made of a long feather of a goose, but is now made of steel or gold. My second is something that is made in the image of

God. My third goes over all the seven seas. If you put the word *good* before my whole, I am something that every boy and girl should strive for.

What am I?

4. My first was formerly made of a long feather of a goose, but is now made of steel or gold. My second is a part of a window. My third means *proud*. My fourth and my fifth are the two shortest words in the English language. My whole was founded by my first.

What am I?

5. My first is a boy's name. My second is a river in England. My third is an animal that once fought for the crown. When I am young I am yellow, but in a few days I become white and blow away.

What am I?

6. My first runs between two streets. My second is worn on the feet. Keep away from the jaws of my whole.

What am I?

7. My first is found in the fire. My second is a girl's name. My whole lost her shoe.

Who am I?

Making Riddles

49. Do you find it easy to answer these questions? Probably you do. Do you think it is easy to make such questions yourselves? You will not find it so easy to make good ones.

What might you say about a shoe, for example? Talk it out in class. This will make a question like the first and the second of the group of riddles.

The third and fourth and fifth riddles are of a different kind, and more difficult. You have to find a word of more than one syllable and say something puzzling about each one of the syllables. What might you say, for example, about the word *sea-side?* Talk this out in the class, and determine what to say.

The sixth and seventh are also different. "My first" is two syllables, and "my second" is two syllables. For example, what might you say of the word *Minnehaha?* Then there are words like *hurri-cane*, whose "first" is two syllables and whose "second" is one syllable. Try these, too.

When you have worked out these words all together, try to think of some for yourselves. If you cannot do it in class, try to think of something good for the next day; then write out neatly what you have to say, spelling all the words correctly and making all your sentences clear and easily understood. This done, you must read the riddles, one by one, to the class in order to see whether they can be answered.

Who wrote the best riddle?

DAYS OF THE WEEK: CAPITALS

50. Do you remember the story of Solomon Grundy? Here it is:

Solomon Grundy,
Born on Monday,
Christened on Tuesday,
Married on Wednesday,
Took ill on Thursday,
Worse on Friday,
Died on Saturday,
Buried on Sunday.
This is the end
Of Solomon Grundy!

This little jingle contains a certain thing that you should know. You will find the very same thing in another little rime which you may have heard.

If you sneeze on Monday, you sneeze for danger;
Sneeze on Tuesday, kiss a stranger;
Sneeze on Wednesday, sneeze for a letter;
Sneeze on a Thursday, something better;
Sneeze on a Friday, sneeze for sorrow;
Sneeze on Saturday, joy to-morrow.

In these jingles you will find the names of the days of the week, except that *Sunday* does not appear in the second. **Every one of them should begin with a capital letter.** They are like names of people in this respect.

There are two other things we may learn

from the jingles. One is that every line of poetry begins with a capital letter. Look over some poems in your school readers, and you will find that this is true. The other thing is that rime words come at the ends of the lines. For example, in the first little poem we are talking about is the word *day*. It is a part of the word *Monday*. This word is also a part of the word *Tuesday*. *Day* and *day* were intended as a rime. They are not a very good rime, to be sure, for words that rime properly are partly alike and partly unlike. Thus while *day* and *day* do not make a very good rime, *day* and *play*, and *way*, and *gray*, are all good rimes. When you pronounce them they do not sound exactly alike, but they are alike and also different. Turn to some poem in your reader and find out what words rime. You will notice that their *end* sounds are alike but their *beginning* sounds are different.

Writing from Dictation

51. Look over the jingles again very carefully. Notice that every line begins with a capital letter and that every name of a day of the week begins with a capital letter. Notice the commas, and also the semicolons (which indicate stronger pauses than commas). When you have studied these things, one of your

number will stand before the class and read the jingles to you. As he reads, write down the lines. Be sure to make the rime words the last ones in the lines. Young people sometimes forget this.

After the writing, exchange papers and tell whether everybody has written the lines correctly. Compare the written lines with the printed ones in the book.

Turn to some poem in your reader, and do the same thing.

DAYS OF THE WEEK: ABBREVIATIONS

52. An abbreviation is a shortening of a word. You will seldom have occasion to use the abbreviations of the names of the days of the week, but sometimes you see them, and you should know what they mean. You will notice that after every one a period is used. All abbreviations end with a period, and most of them begin with a capital letter.

NAME	ABBREVIATION
Sunday	Sun.
Monday	Mon.
Tuesday	Tues.
Wednesday	Wed.
Thursday	Thur.
Friday	Fri.
Saturday	Sat.

A SPELLING LESSON

53. Some one will pronounce both the names of the days of the week and their abbreviations as a spelling lesson.

NAMES OF THE MONTHS: CAPITALS, ABBREVIATIONS

54. Are you ever puzzled about the number of days there are in the different months? There is an old jingle that will help you every time you are in doubt. It runs as follows:

> Thirty days hath September,
> April, June, and November;
> February has twenty-eight alone;
> All the rest have thirty-one,
> Excepting leapyear; that's the time
> When February's days are twenty-nine.

You will notice that the names of the months begin with capital letters just as the names of the days of the week do. Most of the names of the months also have abbreviations.

NAME	ABBREVIATION	NAME	ABBREVIATION
January	Jan.	July	none
February	Feb.	August	Aug.
March	Mar.	September	Sept.
April	Apr.	October	Oct.
May	none	November	Nov.
June	none	December	Dec.

WRITING FROM DICTATION

55. Write the jingle in section 54 from dictation just as you did in the case of the jingles containing the names of the days of the week.

Commit the poem to memory, recite it in class, and write it from memory. You will need it many, many times in your lives.

Have you discovered two very poor rimes in the jingle?

A SPELLING LESSON

56. Some one will pronounce the names of the months, and the class will write the abbreviations.

MORE LETTERS

57. The children at a distance with whom you correspond are glad to hear of your sports. Prepare to write letters to your friends by discussing the following questions:

a. What is the best way to begin a letter? Think of what friends say to each other when they meet.

b. What games do you enjoy most, and why?

c. When do you play them—after school, or on Saturdays, or both?

d. Where do you play them, and with what persons?

e. Do you ever have any disagreements in your play?

f. Do you ever have any unexpected experiences or adventures?

g. Do you wish the friends to whom you are writing might be with you sometimes to join in your pleasures?

After you have discussed these questions, write letters to boys and girls with whom you correspond occasionally. If you become interested in writing letters, you will find it a pleasure to keep in touch in this manner with your friends at a distance.

Whenever you have written letters, look them over very carefully. If you have used names of persons, or of days of the week, or of months, be sure to use capital letters.

Reading and Criticizing the Letters

58. After the writing has been done, exchange letters. Every one of you will then be able to read what some one else has written. Each of you will pass judgment according to the following points:

a. Does the letter sound like a real letter, or does it sound more like a school exercise? Of course it is best if all the letters sound like real letters.

b. Have the writers told about their games as if they were really interested in them? If you were talking to people about your games, would you show a great deal of enthusiasm?

It is desirable to show the same enthusiasm in letter writing.

c. Is the English in the letters simple and natural? A letter to a friend should be a familiar conversation with him.

d. Is the spelling good, and is the form of the letter good? Are capital letters properly used?

At least one of the letters will be copied on the blackboard, and you will determine whether it is correct in form, whether the words are correctly spelled, and whether capitals are correctly used.

Now you will rewrite your letters, making them as much better as you can.

NAMES OF STREETS: CAPITALS

59. In the headings and addresses of your letters you have used capitals to begin the names of streets.

The names of streets, avenues, and all other thoroughfares should *always* begin with capital letters. The following are examples: *Meridian Street, Market Street, Euclid Avenue, Sheridan Road, Broadway, Irving Place, Asbury Terrace, Lake Shore Drive, Lincoln Highway, Dixie Highway.* In the next section you will find capital letters correctly used in the heading and the body of a letter.

A LETTER

60. A boy who was expecting one of his young friends to visit him wrote the following letter:

2454 Orchard Street
Chicago, Ill.
July 6, 1915

DEAR FRIEND,

I am glad that you are coming to visit me. As I have not fully recovered from my illness, I may not be able to meet you at the train, but you will easily find your way to our house. When you come out of the Illinois Central Railroad Station, turn to your left, cross Michigan Boulevard, and go west on Twelfth Street till you come to the Elevated Railroad Station. Here take a Wilson Avenue train going north, and get off at Fullerton Avenue. From here you walk eastward, crossing Lincoln Avenue. Two blocks beyond this you come to Orchard Street. Turn to your left, walk half a block, and you will find our number on the door.

Your friend,
ALBERT

After you have studied this letter, write it from dictation.

Afterwards compare your copies with the original, sentence by sentence, to see whether or not you have done everything just as you should have done it.

LETTERS: WRITING INSTRUCTIONS TO TRAVELERS

61. Whether you live in the city or in the country, you sometimes have occasion to tell people how to go from one place to another. If you live in the city, you have to use the names of streets, perhaps of railroads, and perhaps of elevated and surface car lines. If you live in the country, you have to use the names of roads, of towns, and perhaps the names of people near whose farms the roads turn. All these names should begin with capital letters.

Write letters giving instructions to people who are expecting to go from one place to another, perhaps from their homes to yours. You must be careful to be very exact; otherwise the people to whom you write may get lost. Be careful about the use of capital letters.

Some of these letters will be read before the class, so that the class may judge whether the instructions are correct.

Two or three of the letters will be written on the blackboard, and the class will judge their form, their spelling, and the use of capitals.

If you think you can improve your letters by rewriting them, do so. Perhaps you will like to write others of the same kind.

Writing letters like these teaches you to say just what you mean.

THIRD ROUND-UP

62. Answer the following questions:

a. What kinds of words must always begin with capital letters? Tell all that you know.

b. What is an abbreviation? What must follow every abbreviation? With what kind of letter must almost all abbreviations begin?

c. Review what you know about letters — the heading, the salutation, the complimentary close, and the signature.

d. Can you tell why you were recently requested to write a letter from dictation?

A QUESTION GAME

63. Here is a game to play in school. But before you play it, you will have to learn how some other girls and boys played it. A boy named John stood before the class and said, "I am thinking of something. You may ask me questions about it." The others knew they must ask him questions which he could answer by *yes* or *no*. The game went on in this way:

Alice. Does it belong to the animal kingdom?
John. No.
Henry. Does it belong to the vegetable kingdom?
John. No.
William. Does it belong to the mineral kingdom?
John. Yes.
Mary. Is it made of iron?
John. No.

Alice. Is it made of gold?
John. No.
Carrie. Is it made of silver?
John. No.
George. Is it made of brass?
John. No.
Oscar. Is it made of glass?
John. Yes.
Alice. Well, we know what it is made of, anyway.
George. Is it in this town?
John. Yes.
Henry. Is it in this building?
John. Yes.
William. Is it in this room?
John. Yes.
Carrie. Is it a window pane?
John. No.
Oscar. Is it somebody's eyeglass?
John. No.
Alice. Is it a crystal in some one's watch?
John. No.
Mary. Is it the clock door?
John. No.
Alice. Is it near where you are?
John. Yes.
Alice. Is it in your clothes?
John. No.
William. Is it on the teacher's desk?
John. Yes.
Henry. (He rises and looks at the desk.) Oh,

yes, I know; it is the teacher's ink bottle.

(John makes no reply.)

Carrie. *Is* it the teacher's ink bottle?

John. Yes.

And so the game ended.

Now some one will stand before the class to be questioned. He will think of something about which you all know, and you will ask him questions about it — questions that can be answered by *yes* or *no*. First you will find out whether it belongs to the animal, the vegetable, or the mineral kingdom. If the thing is both vegetable and mineral, like a school desk, which is both wood and iron, the pupil will find difficulty in answering. If you see that he is puzzled, ask him if the thing is vegetable *and* mineral. Then he can answer *yes* or *no*. Whenever you see that the person being questioned is puzzled, ask your questions some other way.

When you have learned which of the three kingdoms the thing belongs to, ask questions to find out where it is, and finally what it is.

SENTENCE STUDY

64. If the principal of the school should come into the room some morning and say, "at noon to-day," and then go out, you would all

be very much puzzled; you would feel that he had not *said* anything. But suppose he should come in and say, "School will be dismissed at noon to-day." Then you would all know very well what was meant, for in this case the principal would have used a full sentence; that is, he would have *said* something.

A sentence is the complete expression of a thought.

Turn back to the question game you have been playing. You will find that John said, "I am thinking of something. You may ask me questions about it." It is clear that John used two sentences, and that each of them begins with a capital letter and ends with a period. How would these two sentences look if they were printed as one? You can tell by reading the next line.

I am thinking of something you may ask me questions about it.

Do you find it as easy to read as if it were printed as two sentences? Read each of the groups of words given below. Each of them contains two sentences, and each is written as if it were but one sentence. One of your number will read the groups before the class; notice whether he finds them easy to read.

1. The pupils asked questions John answered them

2. Alice guessed the answer she was very happy to do so

3. The ink well stands on the teacher's desk it is made of glass

4. It has ink in it sometimes it is empty

5. There is a pen lying by it some paper is near at hand

6. The pen point is made of steel people once used quill pens

Writing two sentences or more as if they were one is a very bad fault. As some of you are perhaps victims of it, one of you will go to the blackboard for some sentence study. You will tell him where the first sentence in the first group of words given above comes to an end, and let him write it. The rest of the group makes the second sentence. He must begin each sentence with a capital letter and end it with a period. When he has done this, some one else will rewrite the second group, and so on to the end.

Look back again to the question game. You will find that John said, "I am thinking of something. You may ask me questions about it." In each of these sentences John made a statement, that is, stated a fact. But Alice, Mary, George, and the rest all asked questions. John's sentences are called **declarative sentences,** because they state something or declare

something to be a fact. The sentences of the others are all **interrogative sentences;** that is, they ask questions. Declarative sentences have periods at the end. Interrogative sentences have interrogation points, or question marks, at the end.

WRITING FROM DICTATION

65. Turn back to the question game again. Do you notice that the names of the speakers — *John*, *Alice*, *Henry*, and the rest — are printed in slanting letters? Such letters are called *italics*. You cannot make italics with a pen; instead of attempting to do that, draw a line under the names as you write them. When a printer is setting up type, he uses italic letters for words that have one line drawn under them.

Do you notice, too, that all of the questions in the game are followed by interrogation points, and that John's answers are followed by periods?

One of your number will now stand before you and dictate the account of the game to you. He should read slowly, and you should write as he reads. Don't forget to use interrogation points after all interrogative sentences, and periods after John's answers. Don't fail to notice that one of Henry's speeches is not a question, and that it should have a period after it. Under the name of each speaker, draw a line.

SENTENCE STUDY, CONTINUED

66. In section 64 you had several groups of words, each of which contained two sentences. You were asked to tell where the first sentence ended. It is a little more difficult when there are three or more sentences written as if they were one. Several are given below. Some one of your number will read the first one aloud to the class. He may let his voice fall at the wrong place, or may read without letting his voice fall at all. If so, assist him. Do the same with the other groups of words.

It was a cold winter day night came on early the lamplighter came by at four o'clock did you see him go by

The next day was warm the snow began to melt from the roofs the sun was visible all day

In the morning the boys went skating the ice was good until noon then it began to grow soft

For a week after that the days were rather warm and the nights cold skating and coasting were poor in the daytime at night they were both good do you like such weather

Winter sports are better than summer sports the air is more invigorating the exercise is more violent

Some one will now go to the blackboard to write these groups of words as sentences. He will have to be careful, for there are two interrogative sentences in the groups.

A COMPOSITION BY A PUPIL

67. Some children in school had the excellent custom of publishing a little paper. They brought out a number of it whenever they had collected enough good material from their room. One member of the class, who had a typewriter, copied all the contributions neatly and bound them into a book with illustrations, a title page, and decorations on the cover. One short contribution was as follows:

Nothing Ever Happened

Jennie was a little girl to whom nothing ever happened, to prove it here is her history for one day.

In the morning she got up and dressed herself and started for breakfast half way down the stairs she tripped and fell down the rest unhurt. On the way to school she tripped on the icy car track and barely missed being run over by a car. While at school her teacher scolded her for not being able to sit still.

And at noon while eating her lunch she broke her tooth on a bone, in the afternoon she cut her finger trying to sharpen a pencil, finally in the evening when she went to bed the slats fell out and let the mattress fall to the floor, at last she went to sleep ending a very uneventful day.

Doubtless you find this a somewhat interesting account of a very uneventful life. Notice that the writer did not divide his composition

into sentences as he should have done. If you read the first paragraph aloud, you will discover that "happened" should be the last word in the first sentence, but there is a comma after it and the following word begins with a small letter. At the beginning of the next paragraph what looks like one sentence is really two sentences. If you will read aloud this group of words, you will find where the first sentence should end and the second sentence should begin, but the writer has not even put a comma at that place. Read the rest of the composition aloud, and determine whether the writer has ended all of his sentences where he should, and begun new ones where he should. Perhaps he has used commas where he should have used periods.

To punctuate a sentence as a sentence is one of the lessons you must learn in this book.

TWO MORE COMPOSITIONS

68. Two more compositions written by children are here given for you to read. The writers tried to tell why they liked the school they were attending. One of your number will stand before the class and read the compositions aloud. Ask yourselves whether the reading was easy.

I like this school pretty well because I always manage to pass every year when I was in kinder-

garten I did not want to pass and did n't either. I liked the field days and I was in three of them. I don't know whether I would like any other school or not because I began in afternoon kindergarten and have worked up to high fourth I passed every year, and I do not know whether I shall pass to fifth or not.

I want to tell you what I think of our school. I like it very well, but I think we ought to have enough paper to write on. And I think we ought to have the children walk away out to the parting on the sidewalk I should like to have vines run all the way up to the top of the building, but I like this school very much. I like my three teachers very well. I have liked every teacher that I have had since first grade. They were all good to me.

Did you discover that the pupil who did the reading had some difficulty in one or two places? If you did, it was probably because the pupil who wrote the composition did not put a period at the end of a sentence and begin the next sentence with a capital. Did you discover by the reading where the periods should have been used and where the new sentences began? If you did, one of your number will go to the blackboard and write the part that was wrong, placing the period where it should be and the capital where it should be.

THE STORY OF THE TEN O'CLOCK SCHOLAR

69. Here is a rime that you are familiar with. You knew it when you were very small children.

A diller, a dollar,
A ten o'clock scholar,
What makes you come so soon?
You used to come at ten o'clock,
And now you come at noon.

Do you not think it would be interesting to write rather a full story of this ten o'clock scholar? You can get ideas for such a story if you will read the following questions and talk them over with one another in the classroom.

a. Was the ten o'clock scholar an early riser?
b. Did his mother ever have trouble in getting him out of bed?
c. Did he dislike to wash his face in the morning?
d. Did his mother have to urge him to start to school?
e. When he got into the street, what interesting things may he have seen that would make him forget to go to school?
f. If he had seen two dogs fighting, what would he have done? Can you think of any other things that would make him forget to go to school?
g. What might make him think at last of the

schoolroom? Perhaps there was a town clock in his town. Perhaps he met his father on the street.

h. What happened when he got to school? How did the teacher receive him? What did the pupils do?

i. Did he have his lessons?

These are hints for a little story. As you have talked it over in the class, you ought to be able to write it very well. Be careful to leave margins all around your paper, to begin and end your sentences properly, to spell all your words correctly, and to paragraph properly. If you have not anticipated the spelling of all the words you need, use the dictionary.

Reading and Criticizing

70. Some of you will read your stories before the class and will be told why you have done well or poorly.

One of the stories will be copied on the blackboard for class study. The writer of the story will read the first sentence, and then pause. Sometimes you will discover that what he supposed was one sentence was really two, or more than two. In this case you should require him to determine just where the first sentence really ends and to put a period there, or an interrogation mark if the sentence is a

question. And you should require him also to begin the next sentence with a capital letter.

Sometimes you may discover that the writer put a period after a word and began the next word with a capital when the sentence did not really end in that place. In this case you should require him to make the necessary corrections.

Reading aloud is a good way to discover where sentences end. For every sentence is a complete thing, and you will not be satisfied with the reading unless you feel that the thought is complete. Neither will you be satisfied if the writer goes on without the use of a period (or an interrogation point) when he has completed a thought.

As you go over the composition sentence by sentence, if you discover any mistakes in spelling and the use of capitals, require the writer to correct them.

This exercise may take a whole English period, or more than one. Do the work well. It is now your business to learn to bring your *sentences to an end.*

A SPARROW QUARREL

71. Have sparrows a reputation for keeping the peace? Does their chattering outside the school window ever sound as if they were in a bad humor? Let us suppose that half a dozen

of them have found some crumbs on the window ledge after your luncheon hour some day, and that one piece of the food is bigger and more choice than the rest. If the sparrows could think and talk as you can, what might happen? The following questions may help you to imagine.

a. How might the sparrows happen to discover the crumbs? Would they know that you shake your lunch boxes out of the window?

b. Do you think it might be a young and weak sparrow who discovered the crumbs first, or an old and big one? If the former, what might happen?

c. When the two sparrows were quarreling for the best piece of food, what might they say to one another?

d. If some other sparrows should arrive on the scene, what might become of the large piece of food in the scramble? Would one of the quarreling sparrows, or one of the others, get it?

e. If one of the sparrows got the large piece of food by accident or by trickery, what might happen to him afterwards?

If these questions suggest a little story to you, write it out in the English period. Be sure to use quotation marks about all speeches of the quarreling sparrows, and to make a paragraph of each speech and its explanation.

READING AND CRITICIZING

72. Exchange papers, and read them. Some of you will perhaps find very interesting stories of the sparrow quarrel. Those of you who do will be allowed to read them before the class. When the best have been read, determine which one was the very best, and tell why. The best one, of course, is the one that gives the clearest and most amusing impression of a sparrow quarrel.

After you have decided which was the very best story, each of you should have a conversation in class with the person who wrote the story you have read. If he has made any mistakes in his English, tell him where they are so that he can correct them. Think especially of inclosing quoted words within quotation marks, and of putting the short speeches and their explanations in separate paragraphs.

One of the stories will be written on the blackboard and studied sentence by sentence, just as you were instructed to do in section 70. This is very important, and you should do the work well.

QUOTATION MARKS AGAIN; THE COMMA

73. If you write, *My mother said, "Hurry along to school now or you will be late,"* the words that your mother said are put between

quotation marks. Notice, too, that a comma is used after "said." If you should write, "*Hurry along to school now or you will be late,*" *my mother said,* you would use quotation marks about the words your mother spoke, and a comma after what she spoke. If you should write, "*Hurry along to school now,*" *my mother said,* "*or you will be late,*" what your mother is represented as saying is broken into two parts. Quotation marks are used before and after the first part, and before and after the second part, and a comma is used before and after "my mother said."

Keep these things in mind while you read another familiar jingle, the story of Simple Simon.

Simple Simon met a pieman,
  Going to the fair;
Says Simple Simon to the pieman,
  "Let me taste your ware."

Says the pieman to Simple Simon,
  "Show me first your penny."
Says Simple Simon to the pieman,
  "Indeed, I have not any."

Simple Simon went a-fishing,
  For to catch a whale;
All the water he could find
  Was in his mother's pail!

Simple Simon went to look
If plums grew on a thistle;
He pricked his fingers very much,
Which made poor Simon whistle.

He went to catch a dicky bird,
And thought he could not fail,
Because he had a little salt,
To put upon its tail.

He went for water with a sieve,
But soon it all ran through;
And now poor Simple Simon
Bids you all adieu.

How many quotations are there in this little poem? Are there quotation marks about them? Are commas used before them? It is important that you remember these things and be able to use them, for soon you will write a story.

THE STORY OF SIMPLE SIMON

74. It would be rather interesting to write this story in prose, and add something to it. You might begin by saying, *What a stupid fellow Simple Simon was!* Then you might go on, adding a little from your imagination to the story given in the poem. For example, you might proceed thus:

Simple Simon once asked his mother if he might go to the fair. "Certainly," said his mother, "but be careful that you do not get into trouble on the way."

Simple Simon went out slowly, dragging his feet, and with his mouth open, for he was very stupid. Soon he met a pieman who was selling his wares not far from where the fair was to take place. "Let me taste one of your pies," said Simple Simon.

The pieman replied, "Let me see your money first."

And Simple Simon answered, "I have n't any."

You can go on to tell how Simple Simon went fishing, and to seek for plums, and to kill a dicky bird, and to get some water. Add a little to each of the adventures, and be sure that you use interrogation points, quotation marks, and commas correctly. Be sure, too, that you make a separate paragraph of each little speech and its explanation. And be especially sure to divide the story into sentences.

Reading and Criticizing

75. Exchange papers and read them silently. Those of you who think you have found very clever stories will ask permission to read them before the class.

One or more of the stories will be copied on the blackboard and studied, sentence by sentence, according to instructions in section 70.

MORE LETTERS

76. Let us suppose that friends of yours have written to you to tell you of something that they have made. These persons will, of course,

be glad to know of things that you have made. Talk over the following questions in the class, so that each one of you may get some ideas for a letter.

a. Were you interested in what your friend is supposed to have told you? Have you also made the thing that he or she has made? If not, what other thing have you made that you can tell him or her about?

b. How did you happen to make the thing that you are going to tell your correspondent about? Did you make it at home or at school?

c. How did you plan the thing that you made?

d. How and where did you get the materials, and what were they?

e. What processes did you go through in the making?

f. What did you do with it when it was finished?

g. What can you say at the close of your letter to encourage your correspondent to write to you again?

After you have finished your discussion, each of you will write a letter telling all the interesting things you know about the subject.

After you have written the letters, some of them will be read in the class; determine who has written the most interesting one. Afterwards exchange letters and offer one another whatever helpful criticism you can think of.

GOING TO BED AND GETTING UP

77. Some people never want to go to bed, and never want to get up. Do you happen to be among these? Or are you ready to go to bed when bedtime comes, and to get up when getting-up time comes? You must now write a little composition of two paragraphs on this subject, the first one about going to bed, and the second one about getting up. The following questions will be helpful to you while you are thinking of what you will say about going to bed.

a. Do you usually become interested in games in the evening?

b. Are you wide awake at that time, or sleepy?

c. Would you prefer to sit up with father and mother and enjoy their conversation, and play games until late in the evening? Or do you nod in your chair, and find yourself willing to go to bed?

d. Tell one or two cases when one or the other of these two things has happened.

e. Do you long to grow older so that you may sit up later? Or do you believe that you will be healthy, wealthy, and wise if you go to bed early all your life?

For the writing of the second paragraph, you will find some suggestions in the following questions:

a. Do you wake up at the right time in the morn ing? If not, who or what awakens you?

b. Do you spring out of bed at once, or do you turn over for just a minute's more sleep?

c. Are you glad to plunge into the day's work at once, or do you dread the thought of it?

d. Do you get up promptly, or do you have to be compelled to get out of bed? Tell some incident on this particular point.

e. If you had your way, would you have school begin at ten o'clock so that you might sleep an hour later?

Write your two paragraphs in the English period, and give them the title that appears above this section — "Going to Bed and Getting Up."

Reading and Criticizing

78. Several of your number will read what they have written. Decide which one of them gave the best account of going to bed and getting up. Perhaps the one who told the most amusing story, or told the truest things about these two daily experiences, did the best work. After you have decided which one has excelled the others, he will copy his work on the blackboard so that you can use it in class the next day. When the times comes, read it most carefully, and have the author revise it. That is, have him correct all the

errors that he has made. After the criticisms have been made and acted upon, the author will read the composition to the class once more.

THE STORY OF A SCHOOL DESK

79. If your desks could speak, they might tell some interesting stories about the different pupils who have sat in them. It may have been the fortune of one desk to have been the possession of some troublesome boys and girls, or of very good ones, or of both. Talk over in class some of the peculiarities of children that you have noticed in school, using the following hints as a guide.

a. Do all the pupils sit still during study periods and in recitation time?

b. How many of them realize the desirability of keeping a good posture while sitting in the school seat?

c. How many pupils keep their desks in good order?

d. Does disorder lead to any particular temptation that you know of? to any inconvenience?

e. Have all pupils a high regard for the rights of a school desk? Have you known any desks to be mistreated in any way?

f. Are all pupils equally bright and equally studious? If not, can you say why? Have you noticed any idling?

Perhaps these hints will help you to say something about some of the boys and girls you have known in school, so that you can tell the story of a school desk. Put as much life and fun into the story as you can.

THE STORY OF A CITY

80. Here is a short story to read:

I am a city on a big river. I am very hilly. The name of the state I am in begins with O. The name of the state across the river begins with K. There are four big bridges across the river, and under them the steamboats come and go. Along the bank many trains hurry in and out of me. A former president of the United States used to live in me, and was judge of one of my courts.

What city am I?

It is likely that you can tell what city is meant. Can you also write some short paragraphs describing other cities or towns, or states, or countries, or rivers, or mountains? Do so, if you can. Read to your classmates what you have written, and let them guess what cities you mean.

SOME FUNNY STORIES

81. Read the following stories:

Edgar was a very stupid boy. His mother said that sometimes he seemed more stupid than Simple Simon, who went to get water in a sieve.

At one time the town was suffering from burglars. These burglars were very bold. They watched houses in broad daylight, and when they were sure that no one was at home, they would enter a house, take what they wanted, and boldly walk away again.

One day when Edgar had got home from school, his mother said to him, "Edgar, I am going calling, and I don't want you to leave the house while I am gone. You remember that there are burglars about."

"Very well, mother," Edgar replied.

After his mother had been gone half an hour, Edgar suddenly remembered that his father had told him he must go on an important errand as soon as school was dismissed. Reflecting on his past experience, Edgar determined that it was safer to disobey his mother than his father, so he prepared to depart. Necessary preparations were soon made, and away he went.

Half an hour later his mother returned, and was surprised to see a note pinned on the door. At first filled with horror and then with laughter, she read these words:

"Dear mother: The key is under the mat.

"EDGAR"

Laura was a little girl who had a bad fault. When she came to the table for dinner and wanted something that was n't there, she would ask for it, and sometimes would tease till she got it. She had done this even when she was invited out to

dinner with her mother, and was always severely scolded when she got home.

One day her mother was invited to lunch with some friends and to bring her little daughter. Before the two started the mother said, "Now, Laura, will you promise not to ask for anything you don't see on the table?"

"Yes, mamma," Laura replied.

"Are you sure?"

Laura replied slowly, "Yes, mamma, I am sure."

All went well at the luncheon until the dessert, which was strawberries, was put on the table. Laura noticed with displeasure that granulated sugar was served with the berries, and she sat in silence without taking any. She had always used powdered sugar on her strawberries. Clearly, trouble was brewing.

"Laura," said the hostess, "won't you have any sugar on your berries?"

"No, ma'am," replied Laura soberly.

"Don't you like them?"

"Yes, ma'am."

"Eat your berries, Laura," said her mother.

But Laura sat staring from guest to guest. Then suddenly her small voice piped up, "You did n't bring any *powdered* sugar with you, did you, mamma?"

Answer the following questions:

a. The first paragraph of the first story tells what kind of boy Edgar was. What does the second paragraph tell about?

b. The third paragraph consists of a speech and its explanation. Show how quotation marks and commas are used.

c. What is the fourth paragraph about? the fifth?

d. What is the sixth paragraph about?

e. After this paragraph are some quoted words that are set down by themselves. Can you tell why they are so placed?

f. Explain the paragraphing of the second story, telling of what each paragraph consists.

g. Explain the use of quotation marks, of commas before and after quotations, and of capitals, in the second story.

Writing and Reading

82. Write some more funny stories that you have heard about people big or little. Two or three of you will write at the blackboard. After you have finished, those who wrote at the blackboard will read what they have written. After each anecdote has been read, discuss these questions:

a. Is it funny? Is the joke well brought out?

b. If not, can you tell the writer how to improve it?

c. Is the paragraphing good? the use of commas? the use of capital letters? the use of quotation marks? Are the sentences properly ended?

If you can do more than this in one day, as

many of you as possible should read their stories before the class. If you can't do it all in one day's lesson period, continue the next day.

SAYS THE OLD HORSE TO THE NEW MOTOR CAR

83. Let us suppose that the old horse stands in the pasture, looking over the fence, and that he sees his master drive into the barnyard in a new motor car. The master leaves the car, and goes into the house. If the horse could think as you can, and if he could speak, what might he say to the new arrival? Perhaps you can guess at it by answering the following questions:

a. How might the horse greet the car? Would he not say, "Good morning!" or "How do you do?" or "So that's you, is it?" or something of the sort?

b. Would he inquire about the car's health?

c. Would he ask if it had had a pleasant journey?

d. Would he ask if it ever got tired going so fast?

e. Would he ask how much gasoline it had in its tank? how much oil in its crank case?

f. Would he ask if it cost much for repairs?

g. Would he ask it if the engine burned it on hot days?

h. Would he ask it how it felt to have a tire burst?

i. Would he say he was glad to see the car?

j. Would he say why?

k. What work that the horse had done would the car now do? Consider whether or not the car could take the family to church, or to town, or take the children to school, or draw a plow, or a hay rake, or chase a cow away from the best grass, or help draw a wagon of fodder.

l. If you suppose that it is now dinner time and the horse sees the farmer coming to the barn, how might he end his talk to the motor car?

Writing the Story

84. Now that you have thought about all this and talked about it in class, write a story and call it "Says the Old Horse to the New Motor Car." Perhaps you can think of more things for the horse to say than are suggested in the questions. Two or three of you should write your stories on the blackboard. If you have not anticipated the spelling of some word, consult the dictionary.

If you use conversation, be careful to paragraph it correctly, and to make proper use of quotation marks and commas.

Criticism

85. When you have finished writing, those who wrote at the blackboard will read their

stories to you. Ask yourselves which one you like best, and why.

Some of those who wrote at their seats will read their stories too.

Read over very carefully the stories on the blackboard. Are all the words spelled correctly? Do all the sentences begin with capital letters? Do the question sentences have question marks after them? Do the declarative sentences have periods after them? If there is conversation in the story, is it correctly written?

MORE IMAGINARY TALKS

86. If you had any pleasure in making the old horse talk to the motor car, perhaps you would like to write some more compositions of the same kind. A list of such talks is given below, with a few hints after each one. Discuss one of them in class until you have enough material to make a good composition, and then write it. On some other day you can take up another subject, and afterwards the others.

a. Grandfather's Spectacles Speak to Him. The spectacles might begin, "Now, you have put me up on your head again so you can look out the window, and when you want me you won't know where to find me. Just as I told you — you want to read again, and now you don't know where I am. Of

course, you'll look for me on the table and under your chair and —" Can you think of all the places grandfather would look for his spectacles, and all the things he would do while searching for them? And might he not find them at last quite by accident?

b. The Jealous Doll Speaks to Nelly. "Just like you, Nelly; you're fickle, that's what you are," says the new wax doll, only a week old. She complains that she was very much loved when she first came, but after only a week she has been put aside for the old rag doll that has only ink marks for eyes and nose and mouth. Then she describes all Nelly's dolls,— the Japanese doll, the Dutch doll, the Indian doll, the French doll, and even the boy doll — tells how they are dressed and how beautiful they are, and yet complains that Nelly has loved each of them for a short time only, and then has gone back to the rag doll. Can you think of anything the jealous doll might do for revenge? Can boys write on this subject?

c. The Loaf of Bread Gives Its History. This loaf of bread may be supposed to be on the table all cut up to be eaten in the bowls of milk that are set before the children. What might it say of its history from the time a few grains of wheat were planted until the present time?

d. *The Adventures of a Letter.* If a letter you have received could speak, what might it say to you about itself from the time it was written till it got to you? Don't forget the letter box, the mail collection, the journey to the post office, the mail bags, the journey to the train, and so on. You know how a letter travels.

e. *The Lost Boat's Journey.* If you should sail a little boat on the creek or river nearest your home, and it should get away from you, what sort of journey might it have to describe to some boy who might pick it up long afterward, when it reached the Atlantic, or the Pacific, or the Gulf of Mexico? What states would it pass through? by what cities? The mouths of what rivers would it pass? Would it pass steamboats and skiffs on the way? You probably will have to use your geographies to find out these things.

WRITING ABOUT A PICTURE

87. The picture opposite this page might be called "*What Long Ears!*" As you are to write a story about this picture, a story containing conversation, you should first discuss the following points to determine what the rabbit and the donkey might say to each other.

a. How might the rabbit and the donkey chance to meet?

b. What might have interested them in each other?

c. What might they say to each other by way of greeting and by way of compliment?

d. After complimenting each other, might they begin to quarrel over their chief attractions? Can you imagine this quarrel in detail?

e. What might be the outcome of the quarrel?

This story may have many paragraphs, for you know how conversation should be paragraphed. Take a lesson period, or more than one if necessary, and write as much as you can about the rabbit and the donkey.

READING AND CRITICIZING

88. Many of these paragraphs will be read before the class. Discuss them according to the following suggestions:

a. Who wrote the most amusing story about this picture? Give reasons for thinking so.

b. Who made the conversation sound most like the conversation of quarreling persons?

c. Who began and ended the story in the most satisfactory way?

Your reading and criticisms of the picture have probably taken all of one lesson period, and you will have to use another period to criticize in detail. Exchange stories and read them to see if the conversation is properly paragraphed. See whether all sentences are

brought to an end where they should end. See whether the English is good throughout, and whether the spelling is correct. See whether the manuscripts are neat and easily read. Afterwards you should have conferences in order to give and take criticism.

FOURTH ROUND-UP

89. Answer the following questions:

a. Can you tell what a sentence is? Write a sentence on the blackboard, erase a part of it, and tell why what is left is not a sentence.

b. What is a declarative sentence? an interrogative sentence? What punctuation marks are used after each?

c. Has anything you have written since the last round-up helped you to divide your compositions into paragraphs better than you did before? What?

d. What is a broken quotation? How should it be punctuated? Perhaps you will have to turn back to section 73.

DICTATION EXERCISES

90. Read the following story. It was told by a Springfield woman who knew Lincoln. When you have finished, read it again to observe how the sentences begin and end, how quotation marks are used, and how each paragraph is set off from the one that precedes it. When

you have done this, some one will dictate the whole story to you and you will write as he reads.

Lincoln Everybody's Friend

I was going for my first trip alone on the railroad cars. The hackman failed to call for my trunk. I was standing by the gate, my hat and gloves on, sobbing as if my heart would break, when Mr. Lincoln came by.

"Why, what's the matter?" he asked, and I poured out all my story. "How big's the trunk? There's still time, if it is n't too big." And he pushed through the gate and up to the door. My mother and I took him up to my room, where my little old-fashioned trunk stood, locked and tied. "Oh, ho!" he cried; "wipe your eyes, and come quick." And before I knew what he was going to do he had shouldered the trunk, was down stairs, and striding out of the yard. Down the street he went, fast as his long legs could carry him. I trotted behind, drying my tears as I went. We reached the station in time. Mr. Lincoln put me on the train, kissed me good-by, and told me to have a good time. It was just like him.

— From *Lincoln, The Man of the People*, by WILLIAM H. MACE

When you have finished writing, open your books and compare what you have written with the story in print. If you have made any mistakes, correct them.

Exchange papers so that each one of you

may read some one else's work and see how correctly it has been done.

Are the first lines of paragraphs indented? Have you used quotation marks correctly? With what kind of letter does a quoted sentence begin?

HOW SOME PEOPLE PRONOUNCE

91. Some people are very careless in pronouncing their words. For example, they pronounce the final *-ing* of some words as if this syllable were merely *-in*. Very soon you will have an exercise in speaking before the class. Listen to one another very carefully. When a speaker has finished, tell him whether or not he has correctly pronounced words ending in *-ing*, such as *going, coming, shining*. Those who make mistakes should be careful not to do so in the future.

SAYS THE SUN TO THE MOON

92. The sun can't speak, of course. But let us suppose that it can. Let us suppose, too, that just as it comes up in the east some morning it sees the moon going down in the west. What might it say? Well, it might begin in this manner: "Good morning, Moon, you look very pale over there above the hills. I can hardly see you. Really, it must be my own light that makes you look so dim. When

you are high up in the sky, can you see very much down below in that feeble light of yours? I am sure you can't see nearly so much as I see. Why, I can see —"

Well, what might the sun say to the moon about what it sees? You can determine for yourselves if you think out the answers to the following questions and talk them over in class.

a. What would the sun see on the farms?
b. What would the sun see on the country roads?
c. What would the sun see on the hills?
d. What would the sun see on the rivers?
e. What would the sun see in the harbors and on the ocean?
f. What would the sun see far up toward the north pole?
g. What would the sun see far to the south?
h. What would the sun see beneath him in the villages?
i. What would the sun see in the city streets?
j. And just as the moon dips beneath the horizon, what might the sun say for good-by?

Oral Exercise

93. Now that you have talked all this out, one of you will stand before the class and tell the whole story as he pleases. You should all listen carefully; and when the story is ended, if any one else thinks he can do better, let him try it. Perhaps several of you would like to

try. Of course all this need not be done in the English period of one day.

Criticism

94. Answer the following questions about the pupils who told to the class the story of what the sun said to the moon.

a. Did they stand out boldly before the class, without leaning on anything?
b. Did they speak their words plainly?
c. Did they seem interested in what they said?
d. Did they make any mistakes in their English?

Written Exercise: Punctuation of Terms of Address

95. Not every one could tell this story to the class, especially if your class is large. But everybody can write the story. Some day, after you have heard it told, prepare to write it.

There are some things you must not forget: First, the sun addresses the moon as if it were a person, and therefore you should begin the word with a capital letter. Second, as you have already learned, there should always be a comma before and after the name of a person or thing addressed, unless the word comes at the beginning or end of a sentence. In this case one comma must be used. Study the capitals and commas in the following sentences and explain why they are used.

1. "Good morning, Moon, you look very pale over there above the hills."
2. "Moon, I don't think you look very bright this morning."
3. "Well, good-by, Moon."

Now see how good a story you can write about the sun and the moon. If you can think of some things to say that were not said by those who told the story, do so. If you need help in spelling, use the dictionary.

Criticism

96. Some day, after you have written the story, exchange papers. Each of you should ask himself the following questions:

a. Is the story I am reading very interesting?
b. Did the writer tell enough to make a good story?
c. Did he tell his story in good order?
d. Does the paper look well? Has it a margin on both sides? Is the title underlined?
e. Is the handwriting easy to read?
f. Has the writer begun every sentence with a capital letter and ended it with a period or a question mark?
g. Are the words all spelled correctly?
h. Did the writer follow instructions about capitals and commas?

After you have thought all these things over, you should have a talk with one another in

the class, each telling what was good and what was not good in the story he read. Each of you should then correct his own story and copy it neatly. Throw the first story away and keep the copy.

MORE IMAGINARY SPEECHES

97. You pretended that the sun could speak to the moon, and you will find it just as easy to pretend a good many other things of the sort. For example, you could spend several days on each of the following imaginary speeches. Select one of them to begin on, talk it over in the class, and then have some one tell the story that you work out all together. Just a little hint is given after the first title.

a. The Schoolroom Clock Speaks to the Door Knob. The clock might begin by saying, "Well, Door Knob, this is Friday night, and the last hand has touched you till Monday morning. I'm glad those troublesome boys and girls have gone." The clock might then tell some tales out of school, at least out of school hours, about your very selves. What *could* the clock tell about you?

b. The Lamp Post Talks to the Milk Wagon.

c. The Old Oak Teaches the Sapling.

d. The Sandtable Speaks to the Blackboard.

e. Says the Bat to the Baseball.

f. The Piano Scolds the Little Girl.

Writing a Story

98. After one of these stories has been told by several of you, and you have told the speakers how you have liked their work, write the story as you did the story of the sun and the moon. Afterwards, exchange papers, tell what is good and what is not good in the stories, point out to one another the mistakes made, rewrite, then throw away the first copy and keep the second one.

ROBINSON CRUSOE'S CARRIAGE

99. You have of course read *Robinson Crusoe.* Did Robinson have a carriage? You will all say that he did not. But might he not have had one? Answer the following questions:

a. Was there any wood on the island from which a carriage might have been made?

b. Did Robinson Crusoe have any tools with which he could make a carriage?

c. Did he have any leather out of which he could make harness?

d. Was he skillful in making things? Had he had any practice in making what he needed?

e. But you will say there were no horses on the island. Well, horses are not the only animals that are driven to carriages or carts. Were there not some animals on the island which Crusoe could have tamed to draw his vehicle?

f. How might he have captured some? How might he have trained them?

g. After he had finished his carriage building and his training, can you imagine how he looked driving along the hard sea beach followed by his good man Friday?

Does this seem to be something interesting to write about? Write a composition giving it the title of "Robinson Crusoe's Carriage." You may write the story in the first person; that is, you may say *I* rather than *he*, and pretend that you are Robinson Crusoe.

Reading and Criticizing

100. After the writing has been done, take an English period or two to have many of the compositions read before the class. Then determine which sounds most like the Robinson Crusoe story itself. Always give your reasons. When you have reached a conclusion about this matter, exchange papers, as you have done many times before, and give one another the benefit of your criticism.

ADDING TO STORIES

101. If it has been a pleasure to you to make an addition to *Robinson Crusoe*, it will be easy to make additions to other stories that you like. Could you add an adventure to *Alice's Adventures in Wonderland*, to *Little Men*, to *Little*

Women, to *Tom Sawyer*, to *The Jungle Book*, to *Robin Hood*, or to any other favorite story? You need not do it now; come back to this kind of exercise at some future time, if you like. And always remember that talking the subject over in the class will make the writing easier; you will more readily think of things to say.

THE FOURTH OF JULY

102. School ends before the Fourth of July comes, and for several days before it you have no thought of school or school tasks. It would be very interesting, therefore, to find out beforehand whatever you can about this celebrated holiday. You will have to ask people who know, or you will have to look the matter up in the United States history or in the encyclopedia. The following questions will help you to talk the matter over in an orderly manner.

a. Why do we celebrate the Fourth of July?

b. Can you give a picture of what happened on the first Fourth of July?

c. How have we since celebrated this holiday?

d. Do you know of any change that is coming over our way of celebrating the Fourth of July?

e. Do you think the change is for the better? Why?

f. What should be the real purpose of celebrating the Fourth of July?

Some of you will stand before the class and tell your experience on some particular Fourth of July. Instead of this, if you like, or in addition to it, the questions given on page 105 will be distributed among seven of your number, and they will stand before the class in turn and tell all they know about the topics. If you have time to have a writing lesson also, each of you might take any one of the questions and write all you can about it.

TURNING A STORY INTO A PLAY

103. Now you are going to have the experience of turning a story into a play. First you will learn how some one else has done it. The story is as follows:

The Fox and the Crow

A crow that had stolen a piece of meat perched in a tree and held the flesh in her beak. A fox that saw her longed to have the meat himself, and by a clever trick succeeded in getting it. "How wonderful is the crow," he exclaimed, "in the beauty of her shape and in the fairness of her complexion! Oh, if her voice were only equal to her beauty, she would surely be the queen of birds!" The fox did n't mean this; he said it only to deceive the crow. The crow, very eager to have her voice admired, set up a loud caw, and dropped the meat. The fox quickly picked it up and said to the crow, "My good crow, your voice is right enough, but your wit is wanting."

Dramatizing the Story

And here is the story after it has been rewritten as a play:

The Fox and the Crow

Characters

The Fox
The Crow

Scene: In the forest. The crow flies into a big tree. She has a piece of meat in her beak. She puts the meat down on the limb and puts her foot on it.

Crow

Well, I did that rather cleverly. The farmer was cutting up a sheep that he had killed; and while he went to sharpen his knife, I flew down and stole this piece of meat. I'm clever, I am. If I were n't so clever, I never could get along in this difficult world.

Enter the fox.

Fox

(*To himself.*) See that stupid crow! She has stolen a piece of meat. I wish I had it.

Crow

(*To herself.*) There's the fox. I wonder if he knows how clever I am, how beautiful, and how well I can sing!

Fox

Good morning, Crow; that's a fine piece of meat you have. Won't you give me a part of it?

stork also. The stork, having his leg fractured by the net, earnestly besought the farmer to spare his life. "Pray, save me, master," he said, "and let me go free this once. My broken limb should excite your pity. Besides, I am not a crane, but a stork, a bird of excellent character. And see how I love my father and mother and slave for them. Look at my feathers also; they are not even a little bit like those of a crane." The farmer laughed aloud and said, "It may be just as you say; all I know is that I have captured you with these robbers, the cranes, and you must die with them."

The Kid and the Wolf

A kid that was returning alone from the pasture was pursued by a wolf. He turned about and said, "I know, friend Wolf, that you are going to eat me; but before I die I hope that you will grant me a favor; I want you to play me a tune, for I have a great desire to dance." The wolf consented, and while he was piping and the kid was dancing, the hounds, who happened to hear the music, came up and gave chase to the wolf. Turning to the kid, the wolf said, "I have got just what I deserve; for I am only a butcher, and I should not have turned piper to please you."

The Dog, the Cock, and the Fox

A dog and a cock who were great friends agreed to travel together. One night they took shelter in a thick wood. The cock flew up into the branches

of a tree and perched there, while the dog went to bed beneath in the hollow trunk. At dawn the cock, as usual, crowed very loudly several times. A fox, hearing the sound and wishing to have a good breakfast, came and stood under the branches and said how eager he was to make the acquaintance of the owner of so wonderful a voice. But the cock was suspicious, and said, "Sir, will you do me a favor? Go around to the hollow trunk below me and wake up my porter, so he may open the door and let you in." When the fox approached the tree, the dog sprang out, caught him, and tore him in pieces.

When you have selected one of these fables to dramatize, consider what the different animals would say to each other. Will you not have to make them say a little more than is told in the story? For people, when they meet, first greet each other, and then gradually get into conversation about the thing that interests them. After a while they bring their talk to an end. This is what you will have to do in dramatizing one of these stories. When you have chosen a fable and talked it over in class, read the next two sections.

Form of a Play

105. Before you begin to write, you must look again at the play of "The Fox and the Crow," and see how different it is in appearance

from a story. Answer the following questions:

a. What information appears just under the title?

b. In what kind of letters are the words "*Scene*" and "*Characters*" printed? Do you remember that if you draw one line under a word, the printer, when he puts into type what you have written, will set that word in italics?

c. What other words in the play are set in italics?

d. What words appear in parentheses?

e. Are quotation marks used in a play? What indicates who speaks?

Writing the Play

106. When you have settled all these matters, you are prepared to turn a story into a little play. You should have a full lesson period for the work, or more if you need it.

Reading and Criticizing

107. Several pupils will read aloud what they have written, so that the others may see whether they have written as good plays as "The Fox and the Crow." Tell why the plays are good or not good.

After the reading, exchange papers and make the same kind of criticism. Also, consider the form of the plays. Are the words to be printed in italics underlined? Are the stage directions inclosed in parentheses? Have the writers made the mistake of using quotation marks?

Perhaps you will find it interesting to choose the best plays written in the room, and have them acted by as many pupils as there are characters.

AN ORIGINAL PLAY

108. Now that you have made plays out of stories, perhaps you can make plays of your own — with just a little help. Let us take "The Cat School" as a title, and let us suppose the theme to be a mother cat teaching her kittens how to get along in the world of people and cats. Consider the following questions:

a. What would be a good scene? Select one where a mouse might suddenly appear.

b. How many kittens might there be, and what names will you select for them?

c. Would it be well to have one bright, one stupid, one mischievous, and so on?

d. Can you think of some reason why the mother cat would want to instruct her kittens? Perhaps the kittens had been in mischief.

e. Would the kittens ask questions and play pranks while the mother is teaching them?

The mother cat might instruct her kittens in such matters as these: to get out of the way when the man of the family walks across the floor in his great boots; to keep away from the baby lest they get their tails pulled; to run out doors

when the boy of the family comes in; not to steal milk unless they are sure they will not be caught; not to catch little chickens unless out of sight of the house; and to catch mice whenever they can.

What might bring the play to an end? Perhaps a mouse might run across the floor and — well, what *would* happen?

Instructions

109. Make a list of the characters just below the title. Thus your title and the list of characters might be like this:

The Cat School

Characters

The Mother Cat
Pink Nose, bright kitten
Pokey, stupid kitten
Winky, mischievous kitten

Then would follow the information about the scene, as in the case of "The Fox and the Crow."

Don't forget to indicate italics and to use parentheses properly.

Reading and Criticizing

110. After you have written the plays, many of them will be read in the class and criticized. Answer the following questions:

a. Which one had the best names for the kittens?
b. Which one chose the best scene?
c. Which one began the play best?
d. Which one had the best instruction by the mother cat?
e. Which one best showed the different characters of the kittens?
f. Which one had the brightest and wittiest conversation?
g. Which one had the best ending?

After the reading and criticizing, exchange papers, read one another's plays, and correct errors in the form of the manuscript, in punctuation, and in spelling.

After this experience, can you make plays altogether your own? They need not be about cats or foxes or crows, but may be about boys and girls or men and women. You might base plays on some incidents that you know of. This work may keep you busy for many days.

If you find that one of your plays is good enough, it would be fun to assign the parts to members of the class and give the play in school.

MORE LETTERS

111. Again you will write letters, this time without help. Consider whether your friends would be interested in your school life, your home life, the things that you are doing, the

pleasures and the work that are yours day by day. It must be clear that different persons to whom you write would be interested in different parts of your lives. Try to write your letters so that they will be interesting to the particular persons to whom you write, and so that the persons will be encouraged to reply. The letters that you write in school should be more than school exercises; that is, you should write letters that can be sent.

FIFTH ROUND-UP

112. Answer the following questions:

a. Do you always pronounce the *ing* in words like *going, coming, singing?*

b. What is a term of address, and how should it be punctuated? Have you learned to be careful about this matter?

c. How can a story be turned into a play? What differences are there between a story and a play?

PART II

KEEPING A WEATHER RECORD

113. Have you a thermometer in your room? If so, you will find it very easy and very interesting to keep a record of the temperature every day. If you are allowed to let the thermometer hang outside of the window all the time, you will find it easy to note how the mercury stands at nine o'clock, twelve o'clock, and when school is dismissed, which is probably at half-past three. At any rate, you can hang the instrument out for a while three times daily. If you have no means of making the temperature observations at school, perhaps some of you have thermometers at home or can consult one hanging outside a store. Be careful to take your readings at the same time each day. Take two or three, if possible; but one will be of value. Now make a blank record to be filled in daily. Such a record is given on the next page.

This kind of work is like making garden and studying plants and animals—it is all *nature study*. Perhaps it will make you more interested in what you see about you.

SEPTEMBER

	TEMPERATURE					TEMPERATURE		
	9	*12*	*3:30*			*9*	*12*	*3:30*
1.	81	92	90	Clear	16.			
2.	82	90	88	Cloudy	17.			
3.					18.			
4.					19.			
5.					20.			
6.					21.			
7.					22.			
8.					23.			
9.					24.			
10.					25.			
11.					26.			
12.					27.			
13.					28.			
14.					29.			
15.					30.			
					Averages			

The word *September* at the top shows, of course, the month for which this particular sheet is intended. Then the days of the month are recorded by numbers in two columns. Above them and to the right is written the word *Temperature*. Below this word, in each case, are the numbers 9, 12, and 3:30. Under these numbers, in columns, you should record the temperature three times daily, if possible, throughout each month. For example, on the

first day of September at 9 o'clock the temperature 81° (81 degrees) is recorded. At 12 o'clock 92° is recorded, at 3:30 (or whatever is the closing hour) 90° is recorded, and after that the word *Clear* is given to indicate the kind of weather. On the second day of September the records are given for the three different hours, and the word *Cloudy* follows to indicate the kind of weather. These are to show you how to fill in the spaces.

At the end of each month you should use your training in arithmetic. You should add all the temperatures of 9 o'clock for the different days and divide by 30, the number of days, or by 31, or by 28 or 29 if the month is February. This will give you the average temperature for 9 o'clock throughout the month. Do the same for 12 o'clock and for 3:30. Also such words as *Clear*, *Cloudy*, *Rainy*, and so on, will give you the character of the weather for the month.

If you do this throughout the year you will find it very interesting to write a story of each month as a composition exercise. You will have the average temperatures, the kind of weather that prevailed most of the time, and can add anything you have observed about the condition of the flowers, the trees, the birds, and the animals. Or, if it is winter, you will tell about the skating and coasting and whatever

else there is interesting about the season. If you choose, keep your stories of the months until next year. You will find it interesting to compare your September record of this year with the September record of next year, and so on.

You can add something to your stories of the months by consulting the newspaper weather reports. Here you can learn the time of the rising and the setting of the sun each day, and of the phases of the moon. It will be interesting in the story of any month to mention the time of the rising and the setting of the sun on the first and the last day of the month, and to tell of the progress of the moon throughout the month.

GOOD AND BAD ENGLISH

114. It is as easy to speak good English as bad English. For example, some people say *I seen*, although it would be just as easy to say *I saw*. And some people say *I done*, although it would be just as easy to say *I did*. Any one who is willing to take a little care in his speaking and writing, and to take care every day, in school and out of school, will be able to speak more and more correctly.

You may want to know why it is a good thing to speak good English. One reason is that

people judge you by your English about as much as they do by your manners. When you grow older, you may want to find office positions with business men. If they hear you say *I seen* and *I done*, they may conclude at once that they do not want you. Business men who speak good English want their employees to speak good English. It is true, too, that if you ever address audiences it will be a shame to speak incorrectly.

Another reason is that good English gives a better effect to what you say. The speeches of our presidents and our other great orators, and the poems written by some of our great men and women, are praised because the language is good. If *Hiawatha* or *Snow-Bound* had been filled with grammatical errors, we should not admire these poems so much as we now do.

There was once a boy who had the habit of saying *I have went.* His teacher kept him after school one day, and told him to write *I have gone* fifty times on the blackboard. While he was at work she left the room, and when she returned she found *I have gone* written the fifty times on the blackboard; but on the desk she found a note with the boy's name signed to it. The note read, "Dear Teacher, I have went home." The trouble with this

boy was that he thought he had done his full duty when he wrote *I have gone* on the blackboard. He did not realize that his teacher intended him to say *I have gone*, always. If you make any sort of blunders, can you not do better than this boy did?

PREDICATES AND SUBJECTS

115. Let us suppose that when you are in the house some day you hear a noise of something rushing rapidly in the street. You run out and ask of some one, "What happened just now?"

The person replies, "A fire engine went by."

Now this sentence may be divided into two parts, thus: *A fire engine went by.* It is the second part, "went by," that tells definitely *what happened.* This part of the sentence *tells* something; that is, it *asserts*, or *predicates;* it is therefore called **the predicate.** The other part, "A fire engine," tells what it was that "went by." This is called **the subject,** because it names the thing about which the assertion is made.

Again, in the sentence *The sky became very bright after the rain*, "became very bright after the rain" tells what happened, or asserts, or predicates. It is therefore the predicate. The other part, "the sky," tells what it was that "became very bright after the rain." This is

the subject, because it names the thing about which the assertion is made.

In the following sentences the predicates and subjects are separated so that you can easily tell the one from the other.

SUBJECTS	PREDICATES
1. These trains	run very fast.
2. They	stop at large towns.
3. The engineer	waves his hand at me.
4. The whistle	shrieks very loudly at times.
5. A train	was wrecked this morning.

Exercise in Predicates and Subjects

116. In the following sentences tell what groups of words are predicates and what are subjects.

1. Some mountains have very rugged sides.
2. We saw many rugged mountains last summer.
3. We ascended Mount Washington last year.
4. Many streams of pure water flow down mountain sides.
5. They come from melted snow.
6. Mountain tops are often covered with snow, even in summer.
7. Dense forests are often found on mountains.

PREDICATES AND SUBJECTS, CONTINUED

117. Let us lengthen our example sentence a little, thus, *A fire engine went by very rapidly.* "Went" is the chief word of the predicate, since

it makes the assertion; "by very rapidly" only helps by indicating *where* and *how* the engine "went."

In both these sentences "went" is called the **predicate verb.** The predicate verb, then, is the chief word in a predicate.

Sometimes the predicate verb is more than one word, as in *An engine has gone by*, in which "has gone" is the predicate verb, since it makes the assertion, or predication.

In the following sentences the predicate verbs are printed in italics.

1. This farmer *has* many cattle.
2. They *are seen* scattered over the pastures.
3. Cattle *eat* grass.
4. Fat cattle *are killed* for beef.
5. They *make* good food.
6. Leather *is made* from the skins of cattle.

Exercise in Predicate Verbs

118. Tell what are the predicate verbs in the following sentences:

1. Ships are made of wood and steel.
2. Ships sail the sea.
3. The best of ships suffer wreck sometimes.
4. Storms bring danger to ships.
5. The sailors often meet grave danger.
6. But they are brave.
7. Ships have been sunk even in calm weather.
8. They run upon rocks sometimes.

SEE, GO, DO

119. These three words have many forms, such as *see, seen, saw, will see, have seen; go, goes, went, will go, have gone; do, does, did, will do, have done,* and others. They are called predicate verbs, or just **verbs.**

Many people make mistakes in the use of these verbs. There follow some sentences in which some of their forms are correctly used.

1. I *saw* the schoolhouse on the hill.
2. I *have seen* it often.
3. We *have gone* to that schoolhouse many a time.
4. We all *did* a great deal of work in that old building.
5. They *have done* just what I told them not to do.

Do these sentences sound right to you? If they do not, you have not been using the verbs correctly, and you must learn to do so. Otherwise you will have to criticize one another frequently for making mistakes. Remember: *I saw, I have seen, I have gone, I did; We saw, We have seen, We have gone, We did; He saw, He has seen, He has done, He did.* These are the correct forms of these verbs, and you should use them until they sound right if they do not sound so already.

Write some sentences containing these verb forms.

COMPLETING SENTENCES

120. You may now complete the sentences that appear below. In each there is a space; you are to tell which one of the verbs you have learned about fits into each space. Do not make any marks in your books.

1. John ——— a fire engine go by his house yesterday.
2. John ——— a fire engine go by his house very frequently.
3. John ——— a fire engine go by his house many a time.
4. I ——— into the country every summer for many years.
5. I ——— into the country last summer.
6. Mary ——— into the country every summer.
7. I ——— a hard task yesterday.
8. My brother ——— what you accuse him of.

HOW SOME PEOPLE PRONOUNCE

121. Have you noticed that some people have a very unpleasant way of running their words together? For example, you have doubtless heard more than one person say *didjoo* in place of *did you*, and you have heard *don'tchoo* instead of *don't you*. On the other hand, you may have heard people make a very distinct pause between the two words. Neither of these is right. It is quite possible to pronounce the

two words *did* and *you*, and *do* and *you*, or any word followed by a word beginning with *y*, without running them together, and without widely separating them. Read the following sentences as practice in pronouncing these words just right.

1. Did you get my letter?
2. Don't you think my new dress is pretty?
3. Did you get to school on time this morning?
4. Did your mother go to church with you yesterday?
5. Did yesterday prove a happy day for you?
6. Did n't you reach home before the rain?
7. Did n't your visit prove a pleasant one?

Be watchful of your own speech, and do not allow yourselves to fall into either of the errors mentioned above.

CIRCUS DAY

122. If you live in the country, or in one of the smaller towns or cities, a circus parade in the summer has been one of your most exciting experiences. If you happen to live in a very large city, you have probably missed some of the fun. It will be interesting to think over your experiences, whatever they may have been, and talk with one another about them in the class. If you have seen a circus, you may find the following hints helpful in this talk:

a. Did you watch the men put up the circus bills long before the circus came?
b. Did you look forward with great pleasure to the coming of the circus?
c. Were you up bright and early on the long-expected day?
d. Did you watch the parade?
e. What did the parade consist of?
f. Did you follow it out to the circus grounds? What did you see there?
g. Did any boys you know get the job of carrying water for the elephant?
h. Were you so fortunate as to see the animals?
i. Did the events of the day inspire you with the ambition to belong to a circus?

Talk these matters over in the class, being very careful about your English as you do so, and then write a composition about your own experiences, not necessarily following the hints given above, but saying whatever you choose.

You should, as usual, give one another the benefit of your criticism. Be especially careful about the verbs *see*, *go*, and *do*. If forms of them are used, be sure that they are correctly used.

SIXTH ROUND-UP

123. Answer the following questions:

a. Why is it desirable to speak and write good English? Do you make an effort to do so in school and out?

b. What is a predicate? a subject? Write some sentences and show what are their predicates and their subjects.

c. What is a predicate verb? What are the predicate verbs in the sentences you have just written?

d. Do any people whom you know use the wrong forms of *see*, *go*, and *do*? Do you use the correct forms yourselves?

A LOVER OF BIRDS

124. Read the following story:

In the year 1776 there was born on a plantation in Louisiana a boy who made himself famous by loving birds. Louisiana at that time was a colony of France, and the boy's father was an officer in the French navy. It was he who encouraged John, the boy, to love birds and to study them. Day by day John watched the little feathered folk, drew pictures of them, and colored the pictures with his brush and paints.

When John was fifteen years old his father sent him across the sea to Paris to finish his education. But the boy was unhappy there; he longed for the woods and the fields and the birds. In three years he was at home again, wandering in the woods, peeping at the birds, and drawing and coloring pictures of them.

Soon after this his father gave him a farm on the banks of the Schuylkill in Pennsylvania, but John paid more attention to his bird friends than to his

farm. Clothed in leather, carrying a trusty rifle, and having a knapsack with food and drawing materials, he roamed far and wide over the West, braving the dangers of wild animals and Indians. For hours he would watch in a thicket or a swamp to see a mother bird feeding her young.

In 1809 he removed with his wife to a farm near Louisville, Kentucky, and afterwards farther up the Ohio River, always in search of wilder life. Again he began his wandering, sleeping in the forests and the marshes, encountering all the dangers of life in an unsettled country, and always studying birds. He left his footprints from Labrador to the Gulf of Mexico.

The thought of publishing a book was first suggested to him by Charles Lucien Bonaparte, a nephew of the great Napoleon Bonaparte. It was in 1826 that he sailed for England to make arrangements for publishing his work, and in 1830 the first of his four volumes appeared. The first subscription for his books amounted to eighty thousand dollars.

Again the wonderful man, now sixty years old, went back to the wilderness, this time to study the four-footed animals of America, about which he wrote another book.

The last years of this man's life were spent on the banks of the Hudson, near the city of New York. It was at this place he died, in the year 1851.

If you belong to an Audubon society, you have already guessed who he was.

PARAGRAPHING

125. You have been in the habit of writing your compositions in paragraphs, and you know that a paragraph is one of the parts into which a composition is divided. For example, the story you have just read is about John James Audubon, the great American ornithologist, or student of birds. But each paragraph of the story tells *one part* of the whole story, and each paragraph might have a title of its own. Thus the first paragraph might have for a title "Audubon's Early Boyhood," for it is about his birth, the influence his father had upon him, and his early love of birds. The second paragraph might have as a title "His Journey to Paris and His Return."

What might the title of the third paragraph be? Talk it out in class, and have some one write the title on the blackboard. Do the same thing with the fourth paragraph, and all the others.

Has this exercise made paragraphing easier for you? We shall see.

AUTOBIOGRAPHIES

126. An autobiography is the story of a person's life told by himself. Perhaps you have heard of Benjamin Franklin's *Autobiography;* if you have not read it, you must do so some day.

Each member of your class knows the story of his own life better than any one else can possibly know it. Can you write your autobiographies? Nothing could be easier. Each one of you should use the title, "My Autobiography," or, if you choose, "The Story of My Life." And as in the case of the story of Audubon's life, your compositions will be divided into several little parts, or paragraphs. You will each write a paragraph on one of the following topics, but without writing the title above the paragraph. The series of paragraphs will be, in each case, a whole composition.

a. The first thing I can remember.
b. My life before I went to school.
c. My first day at school.
d. How I got on in school.
e. My promotion from grade to grade.
f. What I think of school now.

As you write the compositions we have just been talking about, you will have to be careful about many things. Be sure that your titles are in the right place, and that they are underlined. Take care of margins, see that your penmanship is good, see to it that your sentences are complete and that they have the correct punctuation at the end, and do not allow yourselves to misspell any words. Consult the dictionary, if necessary.

READING AND CRITICIZING

127. After you have written these autobiographies, exchange papers so that each of you may read what some one else has written. Perhaps it would be desirable for you to keep the compositions over night, and read them at your leisure. They ought to give you a great deal of pleasure. The next day in the class those of you who think you have found particularly interesting life stories will be permitted to read them aloud, and you should ask yourselves the following questions about each composition:

a. Why did you find the story interesting?

b. Did you find anything in the story like anything in your own lives? If so, does this make your friend's account of his life more, or less, interesting?

c. Were there any funny things in the composition?

d. Was there anything in the composition that was particularly serious, that inclined you more to tears than to laughter?

e. Do you think the composition was *just like* the person who wrote it? For sometimes when you hear what some of your friends have said or done, you say, "*That is just like him!*"

Besides these matters there are always others that are coming up about every composition:

a. Was the manuscript neat, and easy to read?
b. Were the margins wide enough and even enough?
c. Were the sentences all brought properly to an end, and did they have the right punctuation marks after them?
d. Was the paragraphing good?
e. Were the verbs — like *see, saw, do, did* — correctly used?
f. Was the spelling good?
g. Were capital letters properly used?

These questions can be answered only by the person who read a particular autobiography; but each of you can have a conference with whoever wrote the autobiography you have read, and talk over these important matters.

PUNCTUATION EXERCISE

128. Read the following story silently.

The Wolf and the Cat

Once a wolf came running up to the gate of a Russian village The huntsmen were after him When he saw a cat sitting on the fence he said Vaska my friend can you tell me which of the peasants here is the kindest I wish to hide myself from my foes Listen to the cry of the dogs and the terrible sound of the horns All that noise is actually made in chase of me

The cat replied Unhappy creature you must go ask Stefan He is a very kind man

Quite true Vaska replied the wolf, but I dare not Don't you know that I have torn the skin off one of his sheep

Well, then, you can try Demian said the cat

I am afraid he is angry with me, too I carried off one of his kids said the wolf

Run over there, then said the cat Trofin lives there

The wolf answered Don't you know that I am afraid even of meeting him Ever since the spring he has been threatening me about a lamb

Dear me Friend Wolf but that's bad Perhaps Kilm will protect you said the cat.

The unhappy wolf replied Oh Vaska I have killed one of his calves

Then the cat said What is this I hear friend You've quarrelled with all the village What sort of protection can you hope for here No, no; our peasants are not so silly And, really, you have only yourself to blame What you have sown, that you must reap

—Adapted from Mintz's *Story Hour Plays*

Did you find it easy to understand? Well, we shall see. Three of your number will read it aloud. One will read what the cat says. One will read what the wolf says. The third will read everything else. This will not be so easy as you think, for there are no periods or interrogation marks at the end of sentences, no quotation marks around the speeches, and no comma before or after such expressions as *said the wolf*.

The third pupil will, of course, begin, since the very first words are not uttered either by the cat or by the wolf.

Having done this, try another exercise — the next day, perhaps. One pupil will go to the blackboard. The others will take turns, each reading a sentence from the story so the one at the blackboard can write it there. This person must be told several things, as follows:

a. What kind of punctuation mark to place at the end of each sentence.
b. Where to use quotation marks.
c. Where to use commas before or after quotations.
d. How to use quotation marks in a broken quotation.
e. How to punctuate a term of address.

You have studied all these things. You studied periods and interrogation marks in section 64. Quotation marks and terms of address you have studied in section 36.

Do not make any marks in your books.

ANOTHER PUNCTUATION EXERCISE

129. Here is another story to study in the same way:

The Robbers and the Farmer

Once a farmer was leading a sheep along the road Some robbers were hiding in the bushes near by, and determined to play a trick on him

Accordingly they separated, and contrived to meet him one at a time

When the first robber met him he said Good day sir Where are you taking this dog And he walked away

The second robber met him and said Good day sir Where did you get that dog

The third robber met him and said My friend Where is your gun Surely you would not have this dog with you unless you were going hunting

Finally the fourth robber met him, patted the sheep's neck, and said My friend what a fine dog you have here And he passed on

Now the farmer became very angry and said to himself Did the man who sold me this beast bewitch my eyes I thought it was a sheep, and now I find it is nothing but a dog I will go at once and make him give me my money back

Then he tied the sheep to a tree and went running back to the Fair, where he had bought the sheep No sooner was he out of sight than the robbers came running out of their hiding place Good, good! they said We now have the sheep What a fool the farmer was

But while they were leading away the sheep, the farmer and three men came running in Here are the robbers they shouted Arrest them

The robbers now ran away, and one of the men, taking hold of the sheep said See Farmer this is a fine sheep Do not be deceived again

— Adapted from Mintz's ***Story Hour Plays***

How many pupils will be required to read the story of "The Robbers and the Farmer"?

PUNCTUATION PUZZLES

130. After this paragraph you will find a little rime without any punctuation except the period at the end. Read it aloud and see if you can tell just where the pauses should come, for if you do not make the pauses in just the right places you will not understand the rime at all. When you have found out where the pauses are to be, some one will copy the lines on the blackboard. You will notice that a semicolon would be better in one place; it makes a stronger pause than the comma.

Every lady in this land
Has twenty nails upon each hand
Five and twenty on hands and feet
All this is true without deceit.

Here is a famous old sentence:

Woman without her man would be a savage.

It may be punctuated in two different ways, and thereby have two very different meanings. One way requires two commas. The other requires an exclamation point (!) and a comma. A word followed by an exclamation point is read with a sort of outcry, as in "What! you here?"

What are the two ways to punctuate the sentence? Write them on the blackboard.

And here is a sign taken from a barber's shop. Be careful how you punctuate it.

What do you think I will shave you for nothing and give you a drink

MAY AND CAN

131. Sometimes one of you says to the teacher, "*Can I speak?*" That, of course, is nonsense. Of course he can speak! He is speaking when he asks the teacher if he can speak. It is correct to say, "*May I speak?*" For *may* is used to ask permission. *Can* means *to be able. Might* expresses past time for *may*, and *could* expresses past time for *can*. Explain why these verbs are correctly used in the following sentences, and explain the end punctuation.

1. May I speak?
2. Yes, you may speak.
3. Can a horse speak?
4. No, a horse cannot speak.
5. May I open the door?
6. You may.
7. Cora asked if she might speak.
8. The teacher replied that she might.
9. Do you think I can lift a horse?
10. You can't lift even a dog.
11. Did you think I could lift a horse?
12. You could n't lift even a dog.

Notice also that the words *can't* and *could n't* have little marks in them that look like commas;

they are called **apostrophes.** They are sometimes used when letters are omitted. *Can't* means *can not* and *could n't* means *could not.*

Go to the blackboard and write some sentences containing *may, might, can,* and *could.* Perhaps you will want to use *can't* and *could n't.* If you do, don't forget the apostrophe.

Exercise in Predicates and Subjects

132. Go back to the list of sentences in the preceding section, and determine what the predicates and the subjects are. You will notice that in an interrogative sentence the subject may come between parts of the predicate. Thus in the first sentence, "I," the subject, comes between "may" and "speak," which together form the verb.

Notice that there are more than one predicate and subject in some of the sentences.

COMPLETING SENTENCES

133. You will get some practice in the right use of *may, can, might,* and *could* by telling what words complete the sentences given below. Do not make any marks in your books.

1. ——— a dog run?
2. ——— a dog read?
3. ——— I borrow a knife?
4. She asked if she ——— borrow a knife.

5. She asked if her brother ——— sharpen a pencil.

6. Do you think Charles ——— sharpen a pencil neatly?

7. They wanted to know if they ——— be excused.

8. They wanted to know if the teacher ——— go walking with them.

9. Since my work is done, I ——— go with you.

10. ——— I go with them when my work is done?

11. ——— Charles go to the office with me?

Blackboard Work

134. Divide the blackboard into spaces and take your places to write. Write sentences, leaving spaces for *may*, *can*, *might*, and *could*. When you have finished, step to the left and fill in the spaces that your neighbors have left in their sentences. You should talk over the work with one another until you are sure that the sentences *sound right*, and that the verbs are correctly used.

HOW SOME PEOPLE PRONOUNCE

135. You have already had your attention called to the habit some people have of saying *didjoo* when they mean *did you*. In a like manner careless people say *canchoo* when they mean *can't you*. As in the other cases, it is just as bad a mistake to separate *can't* and *you*

too widely. It is possible to pronounce these words rapidly without getting the *ch* or *j* sound in them. Read the following test sentences and see which of you reads them most naturally and most correctly.

1. Can't you get to school a little earlier?
2. Can't your brother get his lessons without your help?
3. Could n't you read more distinctly if you tried?
4. Can't you lend me an eraser?
5. Could n't your music lesson have been better learned?

A GEOGRAPHY COMPOSITION

136. Now you will have to get out your geographies, for you are going to study how a ship laden with grain would go from Chicago to Antwerp, a city in Belgium. Probably you will have to consult several maps. First it would be wise to study the map of the whole world to refresh your memories on the general appearance of the Atlantic Ocean and the land east and west of it. Then a more careful study should be made of the map of the United States, and even of the western part of the state of New York, for you will find it rather difficult to get your ship from Lake Erie to Lake Ontario. It certainly would not do to have it go tumbling over Niagara Falls. Perhaps a study of the maps of Illinois and Michigan will be necessary

also. Then let your eyes sweep across the big sea water, to the country of Belgium. In this country, on an arm of the sea, is Antwerp. Now how would a ship go from Chicago to Antwerp? Consider the following points:

a. Loading the ship in Chicago.
b. The bodies of water between Chicago and the sea.
c. The islands, cities, straits, and canals on the route.
d. The kinds of ships that might be seen on the way.
e. The bodies of water between the mouth of the St. Lawrence River and Antwerp.
f. The islands that are to be seen on the way.
g. The wireless messages that might be received on the way.
h. The sea animals that might be seen.
i. The icebergs; in what part of the journey?
j. The arrival in the port of Antwerp.
k. Unloading the ship.

By talking over each of these points you have probably refreshed your minds on some matters of geography, and in addition have learned from one another some things about travel and commerce.

When you have gained all you can by conversation, some one will go before the class and tell the whole story. It will be more interesting if he pretends that he was the captain of the

ship; or if it is a girl who speaks, she may pretend that she was a passenger. The speaker must tell what he saw and what he did. And be sure that he *does* say "I *saw*" and "I *did*" and "I have *seen*" and "I have *done*."

Criticism

137. Answer the following points about the story:

a. Did the speaker tell as much about the story as he should have told?
b. Did he make good pictures of land and lake and sea?
c. Did he tell his story in an orderly manner?
d. Did he make any mistakes in his use of verbs?
e. Was his pronunciation of words clear, distinct, and correct?
f. Did he lean on his desk, as if he were afraid of falling?

A Spelling Lesson

138. As you are going to write this story, each in his own way, you had better anticipate some of the spelling. One of your number will go to the front and give out words while you write them on spelling paper. He should give, from memory, the names of all the bodies of water, the islands, states, countries, and cities in the story of the journey. When he has finished, let him take a geography and spell the words

correctly to you so that you may be able to correct all those that you have missed.

The Writing

139. Write the story of the ship's voyage from Chicago to Antwerp. It may take more than one recitation period. Take your time and do it well.

If you desire, you may keep your corrected spelling list before you and refer to it as you need the words.

Take care to make your sentences clear and simple, and to punctuate as well as you know how.

Criticism

140. Exchange papers, read them carefully, and give one another the benefit of your judgment of both subject-matter and form. Pay especial attention to the spelling of geographical names. Remember also the verbs you have studied.

After this criticism, copy your compositions neatly and take them home to show to your parents.

OTHER GEOGRAPHICAL SUBJECTS

141. Did not the foregoing composition help you in geography? There are many subjects of the same sort, such as *How a cargo of rubber would come from Pard, Brazil, to Akron, Ohio,*

and *How a cargo of cotton would go from Vicksburg, Mississippi, to Glasgow, Scotland.* Make others for yourselves.

HERO TALES

142. Do you know a poem called *Columbus,* written by Joaquin Miller? More than anything else written about the great discoverer, it shows him in his character as a great hero. It will be interesting for you to tell the class some of the famous stories that you know of the great people of the world. A list of names from which to choose is given below. The first five are taken from ancient mythology, but the others are people who actually existed, with perhaps the exception of William Tell. After each of you has selected one of the persons, find out what you can about him or her, and tell the story to your classmates. Afterwards, each of you should write one of the stories, but not necessarily the one you told.

Hercules
Odysseus
Perseus
Jason
Thor
Leonidas
Pheidippides
Cincinnatus
King Alfred
Robin Hood
Sir Philip Sidney
Robert Bruce
Florence Nightingale
Leif Ericson
Columbus
Pocahontas

Horatius	Washington
Hannibal	Molly Pitcher
Regulus	Lincoln
Casabianca	Admiral Dewey
William Tell	Grace Darling

These are only a few of the world's great heroes. If you know of others about whom you could speak or write, you are at liberty to choose them. You probably know also about people who have been heroic in private life. You yourselves may even know some persons who have done heroic deeds, because of either their physical or moral courage. Such persons also are good subjects for composition.

SUPPLYING WORDS IN A READING LESSON

143. One of your number will now read to you one of his favorite lessons from your reader. But instead of reading every word, this pupil will pause just before he comes to one of the more difficult or more interesting words, and ask one of you to go to the blackboard and write it. If you do not remember what the word is, you can probably recall it by thinking over carefully what word ought to be there, that is, what word would express the meaning that you feel is coming.

The first person who tries, however, may

fail. Other pupils will then have an opportunity, until just the right word has been found. When this word has been correctly written on the board, the reader will go on until he comes to some other difficult or interesting word, and again he will allow you to determine what word fits the place.

Now some one will take a geography composition that he has written, and read it to you in the same way. That is, he will pause when he comes to an interesting or important word, and you will tell him what word to use. Perhaps you will not hit on the word he has used. You may choose a better one. If there is a difference of opinion, talk the matter over until you decide what word to use.

This kind of exercise will gradually help you to choose just the right word to express your meaning.

SEVENTH ROUND-UP

144. Answer the following questions:

a. What is a paragraph? How can you tell when to begin a new one?

b. What is an autobiography? Did you find that you could make your autobiographies more interesting than other compositions? Why?

c. Have you learned to punctuate better since the last round-up? What helped you?

d. What does *can* mean? What does *may* mean? Have you improved in the use of these words?

e. Can you pronounce *did you* properly? *can't you? won't you?*

f. What have you learned about the use of apostrophes?

g. In an interrogative sentence where is the subject?

RUN, RAN, HAS RUN

145. Read the following sentences:

1. Horses run very fast.
2. A frightened horse ran down the street.

You will recognize *run* and *ran* as verbs, because they make assertions, or predications. *Run* and *runs* are used when the action is going on in present time. *Ran* is used when the action happened in the past. Sometimes we say *has run* or *have run.*

Read the sentences that appear below and on the next page. Where *run* or *runs* appears, show that the action is represented as happening *now.* Where *ran* appears, show that the action happened at some former time.

1. This railroad runs over the mountains.
2. The engineer runs his train very slowly.
3. A herd of buffalo ran across the track.
4. The telegraph messenger ran up to the train.
5. The train ran by this station at high speed.

6. The train ran by without stopping yesterday.
7. Suburban trains run slowly.
8. This train ran seventy miles an hour last Monday.
9. The engineer ran to his engine.

These forms of *run* are given because mistakes are so often made in the use of them. If you use them as they are used in this section, you will be using them correctly.

For an exercise, write on the blackboard sentences containing the different forms of *run*. Determine whether one another's work is correct.

GET AND HAVE

146. A word that must be carefully used is the verb *get*. For example, if you were preparing to take up the study of geography and had just bought a book, it would be correct for you to say *I got my book to-day*. But if any one should ask you at any time whether you *had* a geography, it would be correct for you to say *Yes, I have one*. In the latter case you would not be thinking of *getting* at all; you would be thinking of *having*. It is clear, then, that you are to say *get* and *got* only when you are thinking of *getting*, and that you are to say *have* only when you are thinking of *having*, that is, of possessing.

Study the following sentences and tell why *get*, and *got*, and *have* are correctly used.

1. I have a new knife.
2. I got a new knife yesterday.
3. I am going to get a geography to-morrow.
4. I have a new pair of skates.
5. I got my skates on Christmas day.
6. I got a new hat last week.
7. Have you a geography?
8. Did you get a pair of skates for a Christmas present?
9. What sharp skates you have!
10. We have a new sled.

Write sentences either at the blackboard or at your seats, in which you correctly use *get* and *have*, and their different forms. Be very careful hereafter in your conversation, in school and out, about the use of these words. Don't forget that it is proper to use *get* or any form of this word when you are thinking of *getting*, but not when you are merely thinking of *having*. You will, of course, criticize one another's work very carefully, and not be satisfied with any sentence until it is correct.

HOW SOME PEOPLE PRONOUNCE

147. Some people are not able to use the words *get* or *got* before the words *you* and *your* without running the two words together very

unpleasantly. In place of saying *get your* and *got your*, they say *getchoor* and *gotchoor*. Read the following test sentences around the class, and determine who reads them most naturally and most correctly.

1. Have you got your lessons for to-morrow?
2. Did you get your drawing tablet?
3. Where did you get your blue pencil?
4. Will you get your roller skates by Saturday?
5. Did you get you a new ball bat?

HOMONYMS

148. In your writing you frequently have difficulty, no doubt, in spelling homonyms. Homonyms are words that sound alike, or perhaps are spelled alike, but have different meanings. For example, the word *all* and the word *awl* sound alike but are spelled differently and have different meanings. Also, the word *bow* (meaning to bend the body) and the word *bow* (meaning a weapon with which to shoot an arrow) are spelled alike, but are pronounced differently and have different meanings. Below is a list of sentences, each of which has in it two homonyms. Study them over carefully in the class, and learn how to spell them.

1. All shoemakers use the awl.
2. One day I ate eight apples.
3. The maid made corn bread for breakfast.

4. Lucia read that red book all afternoon.
5. We see a ship tossing on the sea.
6. The capitol is in the capital.
7. It is a great feat to jump ten feet.
8. I hear the voices of children here.
9. We heard a herd of cattle coming.
10. We know no way of learning but by studying.

Now that you have studied these sentences, and have found what homonyms are, take places at the blackboard and write sentences containing these words. You need not attempt to use two of the words in the same sentence as is done in the example sentences, but you will find it easy to write two sentences, each of which contains one of the homonyms.

There are many homonyms in the English language. You have no difficulty with them when you are speaking, but much difficulty when you are writing, for then the words must be spelled. You are given a list of homonyms below. You would do well to take several days to write sentences containing these words so that you may fix the spelling of them in your minds, and hereafter be able to use them.

four, fore	loan, lone	read, reed
fir, fur	oar, o'er, ore	throne, thrown
groan, grown	plain, plane	lead (a metal), led
sole, soul	hall, haul	lie, lye
soar, sore	hew, hue	bail, bale

THREE HOMONYMS: TO, TOO, TWO

149. You probably have trouble with the homonyms *to*, *too*, and *two*, for they sound alike but are written differently. *To* is correctly used in the sentence *I go to church*, or in *I like to play Fox and Hound*. *Too* is correctly used in the sentence *There is too much noise in the room*. *Two* is correctly used in the sentence *There are two pupils in this seat*. The easiest one of these words to remember is *two*, for it is a number. The others are not so easy. Perhaps you can remember *too* best by fixing in mind such expressions as *too much*, *too far*, *too tired*, *too mischievous*, and *too angry*. Each one of these expressions indicates a greater degree of some one thing than may be necessary or desirable. Perhaps you can understand the use of *to* best by thinking of such expressions as *to the house*, *to the window*, *to Boston*, *to Europe*, *to go*, *to rain*, and *to see*. Study these three words in the following sentences.

1. There are too many people in this room.
2. There are two eggs in this basket.
3. My father expects to go to Washington.
4. Two birds flew over the house.
5. The weather is too rainy for us to go out.
6. That boy ran away and went to sea.
7. I expect to read my new book this evening.
8. Our lessons are too long.

A STORY TO TELL

150. Select a story from one of your books, and use it as you did the story about Midas in section 15: talk about it in class, divide it into parts, and give a title to each part. You will then have an outline of the story.

Some one will begin the narration. If he does not tell enough of the story to carry it on well, or if he tells more than is necessary because he emphasizes some little point more than it should be emphasized, some one else will take the same part and tell it better. Continue in this manner until at least one person has told the story well.

SYNONYMS

151. You are always using synonyms. Synonyms are words that have about the same meaning. Thus *traveled* and *journeyed* are synonyms. Also, *went away* and *departed* are synonyms. There are many such words in the English language, and they are very useful. In writing your compositions, have you found that you sometimes use the same word many times on the same page so that the sound is very unpleasant? If you know many synonyms, you will usually be able to avoid such unpleasant repetitions.

Go over two or three paragraphs of the story you selected to tell, and see in how many cases you can find synonyms of the words used. Perhaps you will find it desirable to rewrite many of the sentences on the blackboard, or on paper at your desks. Do not forget that this study of synonyms will be useful to you in avoiding the unpleasant repetition of words when you are writing compositions hereafter.

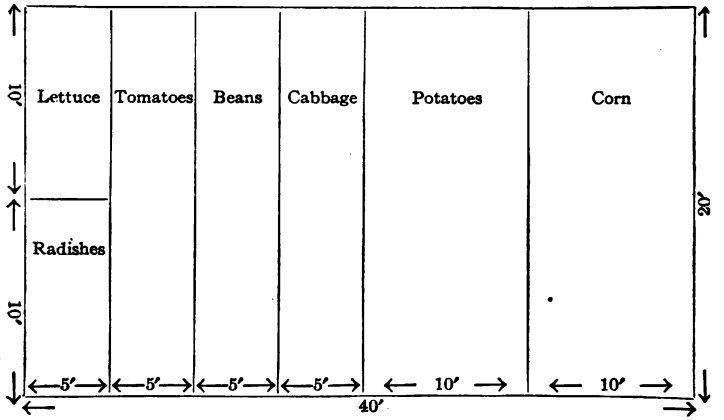
SOME OLD COMPOSITIONS

152. For two or three days use this exercise: Some one will copy on the blackboard one of his old compositions. As he writes, you will all look to see if any of his words are homonyms or if they have good synonyms. If you find any, some one will write them in a column on the blackboard. After this work is finished, some one else will copy an old composition on the blackboard, and you will study it in the same way. If you find any mistakes in the compositions, have the writers correct them.

Perhaps you will like this exercise: One of you will go to the blackboard and copy there one of his old compositions. As he writes, each of you will rewrite the story in a new way, using different words and different sentences. When all have finished, some of the compositions will be read aloud. Which is best?

PLAN OF A VEGETABLE GARDEN

153. Examine the following diagram:



Here is a plan for a small vegetable garden. It is divided into spaces in which are written the names of the kinds of vegetables planted in them. Below the plan at the left you see an arrow head; at the right another arrow head; and between them the number 40′. The little mark at the right of the number means *feet*. Two such little marks mean *inches*. Thus, 40′ 8″ means *forty feet and eight inches*. You will find the other garden spaces divided off into feet. The whole garden is forty feet long and twenty feet wide. What is the size of the potato patch? Of the lettuce bed? Of the bean bed?

Have you a garden, either at home or in the school yard? Have you ever had one? Are

you going to have one? If so, make a plan of it.

Some one who saw the plan on page 157 said it was not a good one. Do you know why?

STORY OF A GARDEN

154. Let us suppose you have made a plan of a garden that you have planted and tended. One of you will be selected to copy his plan beforehand on the blackboard, so that when the class meets he can tell you the whole story of it. His story might proceed in the following order:

a. How I happened to have a garden.
b. Making the plan of it; why certain spaces were devoted to certain vegetables.
c. Preparing the soil.
d. Planting and watering.
e. The first plants up.
f. The first vegetables from the garden; how they were appreciated at home.
g. Further working of the garden and further fruits of labor.
h. The decline of the garden in the fall.
i. Knowledge gained by experience to be used in future gardening.

After the speaker has finished, it would be well to have a conversation on his experience. This will give you all an opportunity to tell what you have done in the way of gardening and what you have learned for future gardens.

Maybe you will find it desirable for several of your number to copy their diagrams on the blackboard and tell their stories. It is possible, however, that some members of the class have not had gardens and are not likely to have; if so, they will find some work of a similar sort in the following paragraphs.

Plans and Explanations

155. There are many things of which plans can be drawn and about which explanations can be made. Here are a few titles:

a. The Making of a Tennis Court.
b. The Making of a Baseball Diamond.
c. The Game of Basket Ball.
d. The Game of Football.
e. Plan of My House.

Writing and Criticizing

156. Every one in the room will write a composition on at least one of these subjects or on the garden. The plan should be drawn on one of the pages of the manuscript. Try to determine for yourselves whether your compositions should have more than one paragraph.

After writing, you should exchange papers and offer criticism. One of the compositions, or a part of it, will be copied on the blackboard, and studied sentence by sentence. See that each

sentence is brought to an end properly, and that the verbs you have studied are correctly used.

A STUDY OF BIRDS

157. Three common birds of about the same size are the jay, the robin, and the catbird. While they are much alike in size, they are very different in other respects, and they make a very interesting study as you see them in the trees, in the bushes, in the fields, and on the lawns.

If no one of you knows all about them, perhaps all of you together know a good deal and can answer the questions given below. It is very necessary that you learn as much as possible in your conversation, for you will be expected to write about the birds to-morrow or next day.

a. How do the jay, the robin, and the catbird differ in color?

b. Do they differ in general shape?

c. How do they differ in eyes and bills?

d. Are they different in legs and feet?

e. How do they differ in habit and disposition? Which is the most quarrelsome? the most friendly to man?

f. What kind of nests do they build, and where?

g. Do you know any stories about any of these birds?

Talk these matters over in class, and the day after be prepared to write what you know of these birds. But first study the next section.

Commas in Series

158. The first sentence under "A Study of Birds" is "Three common birds of about the same size are the jay, the robin, and the catbird." In this sentence the words, or groups of words, "the jay, the robin, and the catbird," come along together; one statement is made about them all. When three or more words, or groups of words, so come, they are said to be *in series*, and commas are used between them. Notice that there is a comma after "jay" and one after "robin."

The second sentence under "A Study of Birds" contains the statement that "they make an interesting study as you see them in the trees, in the bushes, in the fields, and on the lawns." In this sentence there are four little groups of words that come along together. They are "in the trees, in the bushes, in the fields, and on the lawns." These little groups of words, or *phrases* as they are called, are also said to be *in series*, and they have commas between them. Notice that there is a comma after "in the trees," after "in the bushes," and after "in the fields."

When you write a series of words, or of little groups of words, be sure to use commas between them.

Make as many paragraphs as your composition seems to call for.

Reading the Compositions

159. After the writing, or the next day if you do not finish in time, some of the compositions will be read to you and you should answer the following questions about them:

a. Which told the most that was true about the three kinds of birds?

b. Did any one tell anything that was not true?

c. Could the different birds be recognized by the descriptions of them?

d. Were all the compositions written in good order? That is, did the writers first tell *all* about the color of the birds, then *all* about the shape, and so on?

These questions can be answered, of course, by all the class.

There are other questions, however, which each of you can answer only by taking some one else's composition and reading it. So, exchange papers.

a. Is the handwriting good, and is the manuscript in an attractive form?

b. Are the first lines of the paragraphs carefully indented?

c. Are the sentences easy to understand?
d. Are the words carefully chosen?
e. If there are series of words, or groups of words, are commas properly used in them?
f. Are all the verbs correctly used?

BIRD AND ANIMAL STUDIES

160. There are a good many birds and animals that may be studied in groups. A list of such groups is given below. It is a good plan to work with them one by one, or with any other groups that you may happen to prefer. When you select a group from the list given below, or choose one of your own, first talk about it in class, and afterwards, perhaps the next day, write about it. One or two compositions will be written on the blackboard, if they are not too long, so that you can offer criticism. Afterwards exchange papers and offer criticism to one another. If the writers have used any of the verbs we have studied, be sure that they have used them correctly. Notice, also, whether homonyms are spelled correctly. Observe, too, the punctuation of words used in series.

The Chicken Hawk, the Sparrow Hawk, and the Shrike
The Chicken, the Prairie Chicken, and the Quail
The Sparrow, the Bluebird, and the Wren
The Swan, the Goose, and the Duck

The Crow, the Blackbird, and the Jay
Pigeons and Doves
Squirrels, Rats, and Mice
Horses, Mules, and Donkeys
American Rabbits and Belgian Hares
The Dog, the Wolf, and the Fox

LEARN AND TEACH

161. *Learn* and *teach* are verbs. *To learn* is to find out something. *To teach* is to help some one else learn something. When you use *learn*, or *learned*, or *will learn*, or *shall learn*, or *has learned*, or *have learned*, or *had learned*, there follows the name of the thing that has been learned. When you use *teach*, or *taught*, or *will teach*, or *shall teach*, or *has taught*, or *have taught*, there follows the name of the person or thing taught, or both. Study the sentences that follow and show that these words are used according to the definition given.

1. Miss Jones learned arithmetic when she was a child.
2. Now she teaches arithmetic in our school.
3. Miss Swift taught the smaller children to read.
4. The smaller children learned to read from Miss Swift.
5. I taught my little brother to shoot with a bow and arrow.
6. I learned to shoot a bow and arrow when I was very small.

7. My mother learned sewing from her mother.
8. My mother taught me to sew.

It is possible that you sometimes misuse these words. Perhaps you say *learn* when you mean *teach*. To use these words correctly is one of the things that you have to learn. Sometime you may teach the use of them to others.

Completing Sentences

162. The verbs *learn* and *teach* have several different forms. The ones you most commonly use are *learn, learns, learned, will learn, shall learn, has learned, have learned,* and *had learned.* The different forms of *teach* that you are likely to use most are *teach, teaches, taught, will teach, shall teach, has taught, have taught,* and *had taught.* Sentences are given below with spaces where these words might be used. Talk them over in the class and determine how to fill the spaces. Do not make any marks in your books.

1. Last year my uncle ——— me to make a boat.
2. My uncle ——— me to put sails on my boat.
3. I ——— from my uncle how to put sails on the boat.
4. Miss George ——— music to the eighth-grade children this year.
5. Miss George ——— music to the eighth-grade children for three years.
6. My father bought me some dominoes after I ——— to play the game.

7. I ——— to play basket ball when we get a gymnasium.

8. Our gymnasium instructor ——— us Indian club movements next year.

Blackboard Work

163. Divide the blackboard into spaces for as many as can work there conveniently, and write incomplete sentences for your neighbors to complete with some of the forms of *learn* and *teach*. If this is very easy for you, one or two lessons should be enough. If it is difficult, you should keep it up until you make no mistakes.

EIGHTH ROUND-UP

164. Answer the following questions:

a. What is the proper way to use *run* and *ran?*

b. Explain how to use *get* and *have.*

c. Can you say *get your* and *got your* correctly?

d. What are homonyms? Why have you been asked to study them? How are *to*, *too*, and *two* used?

e. What is the use of dividing a story into parts?

f. What are synonyms?

g. What advantage is there in drawing plans and explaining them?

h. What is meant by *commas in series?*

i. What does *learn* mean? What does *teach* mean?

RING, RANG, HAS RUNG

165. Read the following sentences:

1. The bell rings.
2. The bell rang.

You will recognize "ring" and "rang" as verbs, since they make assertions. We say *The bell rings* or *The bells ring* when we mean that the action occurs in present time, that is, *now*. We say *The bell rang* when we mean that the action occurred at some definite time in the past. Sometimes we say *The bell has rung* or *The bells have rung*.

In order to understand this more clearly, study the following sentences:

1. The bell rings. (That is, is ringing now, or rings every day.)
2. The bell rang. (That is, it rang this morning, or yesterday, or last week.)

These different kinds of time that the verb expresses are called **tense.** In *The bell rings*, or *The bells ring*, the verb is in **present tense.** In *The bell rang*, or *The bells rang*, the verb is in **past tense.**

There are other tenses than these, but you will not study them now; you study these particular tenses now because some people make mistakes in using them in the case of a few verbs, and because you must know what is right.

A list of these verbs in these two tenses is given below.

PRESENT TENSE	PAST TENSE
ring, rings	rang
sing, sings	sang
swing, swings	swung
swim, swims	swam

Go to the blackboard and write sentences containing verbs in these tenses.

COMPLETING SENTENCES

166. Determine what forms of *ring*, *sing*, *swing*, and *swim* should fill the spaces in the following sentences:

1. My dog ——— across the river last Saturday.
2. All the little boys ——— in shallow water.
3. John is our best swimmer; he ——— across the river one day last week.
4. In the woods last week we ——— in a grape-vine swing.
5. The wind is blowing so that the flag rope ——— far out from the pole.
6. At Charlie's party we ——— all our school songs.
7. We ——— "The Star Spangled Banner" in school this morning.
8. Our school bell ——— at nine o'clock.
9. Yesterday it ——— late.
10. The bells ——— merrily on Christmas day.
11. We ——— a race last summer.

BLACKBOARD WORK

167. Do in this case as you did in the case of the other difficult verbs; that is, write sentences having spaces for the verbs, and let others fill them.

WHEN THE BELL RINGS

168. You know very well what a lively time is going on in the school yard when the bell rings. And you know what a rush for the building there is at that moment. You can write a description of this by first thinking over the following points:

a. What were the different groups of boys playing before the bell rang?

b. What were the different groups of girls playing?

c. Was there much noise in the yard?

d. When the bell rang, what did the boys and girls do? What games did they leave suddenly?

e. Do you enter in good order in your school? If so, tell how you form your lines. Do you form room by room, or just any way that happens?

f. How long does it take you to march in?

g. In what way does the school yard look different after you have entered the building?

Write a paragraph about this scene. Make it as lively and interesting as you can. Tell all you know about it in a straightforward manner.

Be careful to begin and end your sentences properly. Be careful, too, about the use of verbs.

Reading and Criticizing the Paragraphs

169. Many of you will now read your paragraphs to the room, one after another, without stopping to be criticized. When all have read, consider which paragraph was the best, and why. Which one contained the best picture of what happened in the school yard when the bell rang?

After this has been decided, the writer will copy his paragraph on the blackboard in time for your English period the next day. Some one will read it to let you see whether it is properly divided into sentences. You will also determine whether the predicate verbs are correctly used, whether the homonyms are correctly spelled, and whether commas are used at necessary pauses in sentences.

WRITING ABOUT A PICTURE

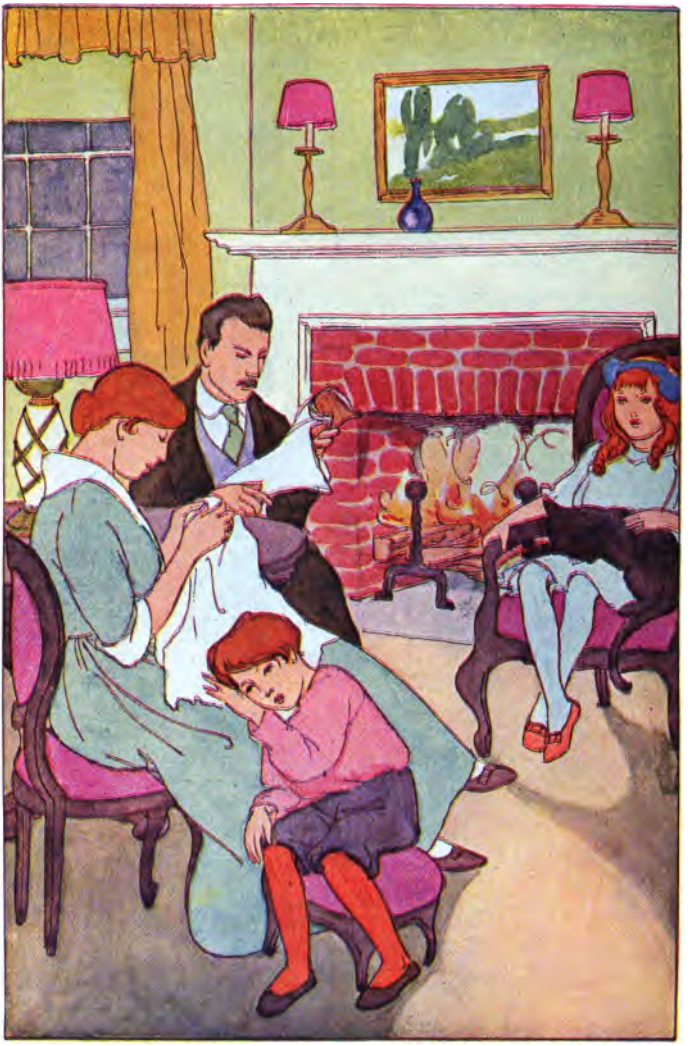
170. Opposite this page is a familiar scene. Study over the following points and talk about them in the class.

a. This is a very restful picture. Why?

b. Describe it in detail.

c. Does it remind you of your own home lives?

d. Do you read aloud at home in the evening? If so, what books? If not, how do you spend the evening?



You have perhaps discovered that it is easy to divide your conversation about this picture into two parts. Write a composition, dividing it into two paragraphs.

Reading and Criticizing

171. Take a lesson period to have many of the compositions read before the class so that you may pass judgment upon them. Discuss them as to the following particulars:

a. Who has given the most attractive picture of an evening spent at home?

b. Who has chosen his words the best?

c. Who has succeeded best in saying just what he intended to say?

d. If you did not understand how the compositions were paragraphed when they were read before the class, several writers will tell you what part of their material was in the first paragraph and what in the second. Do you all agree as to how this material ought to be divided?

Exchange paragraphs, criticize them in detail, and have conferences for the sake of revising what you have written.

HOMONYMS: DICTIONARY WORK

172. You have already had some experience in the study of homonyms, and will probably remember that they are words that sound alike,

and perhaps are spelled alike, but have different meanings. As in the former case, you are given sentences each of which has in it two homonyms; one of them even has three. Study the sentences in the class and determine what the homonyms are. Be careful to notice the spelling.

1. To climb a tall tree in a hot clime is hard work.
2. The flowers raise their heads to the sun's rays.
3. Her faint was only a feint.
4. There is an aisle of trees on that little isle.
5. He rode his bicycle down the river road, while his brother rowed the skiff on the water.
6. That squirrel is going to bury a nut by the berry bush.
7. Growing bolder, he rolled the bowlder to the edge of the hill and pushed it over.
8. One of the links of the chain broke, and the lynx got away.
9. If the teacher would only lessen our daily lesson!
10. There is a great fire in the grate.
11. We are going to grate some cocoanut to put in our great cake.
12. He used his whole strength to draw the post out of the hole.
13. You might give me a mite of your candy.
14. The site of this man's home is a hill top, and the scenery about is a wonderful sight.

You will need further practice in the spelling of these words. Go to the blackboard, therefore,

or use paper at your desks, and write sentences containing homonyms. You need not attempt to put two of these words in the same sentence, for this is sometimes very difficult; but you can write two sentences, one of which contains the word "climb" and another the word "clime," and so on with the words given in the other example sentences.

More homonyms are given below, and you should use them also in sentences which you will write on the blackboard or at your desks.

meat, meet, mete	leaf, lief	current, currant
jam, jamb	main, mane	lock, loch
plum, plumb	wade, weighed	peddle, pedal
peal, peel	liar, lyre	rain, reign
pour, pore	air, heir	berth, birth

Do you know the meaning of all these words? If not, have you dictionaries, and have you learned to use them?

Dictionaries will give you the meanings of the different words; and in addition to studying the meanings, you should study the pronunciation as indicated by the diacritical marks. Diacritical marks are characters placed above or below the letters to show how they are pronounced. In some dictionaries, words spelled with such marks are given at the bottom of the page as examples. Hereafter you should make

frequent use of the dictionary, not only to find out how words are spelled, but also to find what their meanings are, how they are pronounced, and how they are used.

USING THE DICTIONARY

173. Every pupil in the class will now look up a word in the dictionary. It should be a word that he has found difficult to spell, to pronounce, or to use in a sentence. He should learn how to spell the word, how to pronounce it, and how to use it in a sentence. The work should be put on the blackboard.

This is a good exercise for several days, and a good exercise to come back to occasionally.

SYNONYMS

174. You will remember that you have had some experience in the study of synonyms, which are words that have about the same meaning. Go back to the list of sentences given under "homonyms," and determine what words you could substitute for some that you have found there. For example, consider the sentence "*The flowers raise their heads to the sun's rays.*" It is clear enough that in place of writing "raise" you might write *lift* or *turn up*, and that in place of "rays" you might substitute the word *beams*. If you become skillful in such use

of synonyms, you will be able to avoid repeating a word when you are writing, which usually sounds very unpleasant. Take up the sentences, therefore, containing homonyms, forget all about the homonyms for the present, and determine what words you can substitute for any that you find in the sentences.

SOME OLD COMPOSITIONS

175. Some one will copy one of his old compositions on the blackboard. As he writes, notice whether he uses the same important word twice, or oftener, so that the repetition sounds unpleasant. For example, if the subject of the composition is the last picture you wrote about, the word *book* may be used too often; consider whether the word *volume* would do in some places. Perhaps *story* would do in another place. **Try to avoid the unpleasant repetition of important words.** Use several old compositions in this way.

HOW AN ANIMAL MIGHT ACT

176. Read this paragraph:

There was once a boy, Simon, who lived in a country where the woods and the pastures and the swamp lands ran together without many fences between, and with only a few roads running here and there. Some mules that had been shut up in

the barnyard broke down the gate, got out, and ran away. The farmer had no one to send after them but Simon, and he was much surprised when the boy came back, toward evening, driving the mules before him. "How did you do it?" asked the farmer. "Well," said Simon, "I just went down to the swamp there at the edge of the woods, sat down on a log, and said to myself, 'Now what would I do if I were a mule?' And here they are."

Can you imagine yourself some animal, and determine just how you would act in the course of a day, or in an emergency? Think, for example, of a squirrel. Try to tell all he would think and do in the course of a day.

Perhaps you live in a town or a city and know very little about squirrels except as you happen to see them in the park. But you do know some animal or other. You may know several animals. Doubtless you have pet dogs and pet cats. Could you write a composition called *What a Dog Thinks for a Day*, or *What a Cat Thinks for a Day*, or *What the Grocery Boy's Horse Thinks for a Day?* If you live in the country, you have a longer list of animals to write about — the animals of the farmyard and the animals of the woods. Take an English period, or more than one period if you have much to say, and write on this topic, choosing the animal that interests you most.

Reading and Criticizing

177. You certainly should have some very interesting compositions in your class on the subject you have been writing about. Many of you should read to the class all that you have written. After you have finished, answer the following questions:

a. Which one of the compositions told the most about how some animal would think for a day?

b. Which one was the most truthful to the nature of the animal about which the story was written? Or, to put it another way, which one of you seemed to be best able to think as some animal probably thinks?

c. Which composition was the most amusing?

d. Which showed the most sympathy for the animal?

e. Some compositions contain so many short sentences that the reader gets tired of their monotony. Other compositions have longer sentences that flow along smoothly. Which of the compositions excelled in this respect?

After you have judged the compositions in this way, one of your number will copy his on the blackboard so that it may be used in the English period next day. At that time, some other person than the author will read it to you, sentence by sentence, so that you may judge whether the author broke up his composition

into sentences that were properly begun with capitals, and properly ended with punctuation marks. If there are any mistakes in the use of verbs, require the author to correct them. Note whether he has any words or groups of words in series, and whether he has punctuated them correctly. Have him correct, too, the words he has misspelled. If at any place an expression is awkward — that is, if it does n't *sound* right — ask him to rewrite it.

AM AND AM NOT

178. No one has any difficulty in using the word *am* correctly. But too many persons, when they mean *am not*, say *ain't*. *Ain't* is a vulgar contraction of *am not*. Many people use this word to mean *is not* and *are not*, and this is even a worse mistake than the other. The word *ain't* has no right to be in anybody's vocabulary. A form of sentence that will help you to avoid the use of this word is as follows: *I am not tardy very often.* Also you should say *You are not*, or *He is not*, or *She is not*, or *We are not*, or *They are not tardy very often.* You should familiarize yourselves with these forms of expression so that you will never misuse them. Of course you are permitted to use certain other contractions, such as *was n't* and *had n't*, if you choose.

COMPLETING SENTENCES

179. Go to the blackboard and write the sentences given below, filling in the spaces with *am not*, *are not*, and *is not*.

1. I ——— angry with him.
2. She ——— very polite.
3. They ——— often cross.
4. My father ——— at home.
5. You ——— often so angry.
6. It ——— a courteous thing to do.
7. He ——— quickly angered.
8. We ——— going to scold you.
9. They ——— going home now.

Write some similar sentences on the blackboard for one another to complete.

APOSTROPHES AND CONTRACTIONS

180. It will be necessary to remind you occasionally that apostrophes should always be placed in contractions, for you sometimes forget to use them. The following words are examples: *Does n't, don't, won't, could n't, can't, is n't, are n't, has n't, have n't, had n't.*

Some one will copy one of his stories—one with conversation in it—on the blackboard. Look it over to see if there are any contractions in it and if the apostrophe is correctly used. If *ain't* appears, it must be changed to *am not, is not*, or *are not*, according to the meaning.

WAS AND WERE

181. It is correct to say *I was, you were, he was, she was, it was, we were,* and *they were.* Some people make the mistake of saying *you was.* This is an inexcusable blunder. People who take care in the use of English never make it, and if you are in the habit of making this mistake you must break the habit at once.

While it is usually correct to say *I was* and *he was,* it is nevertheless correct to use such expressions as *if I were you* and *if he were here.*

Completing Sentences

182. In the sentences given below, you will find spaces left for *was* and *were.* Talk them over in class and determine which of the words should be used.

1. The bell rang when you ——— up stairs.
2. If I ——— John I would not be tardy every day.
3. You ——— asking me whether I had taught my little brother to make a kite.
4. I would not do that if I ——— you.
5. ——— you in the school yard when the bell rang this morning?
6. If you ——— I, would you learn to play the violin?
7. If you ——— a good player, you would be very proud.
8. If he ——— a good violinist, he could play in an orchestra.

9. We could form an orchestra if we ——— good musicians.

10. They knew that he ——— a good musician.

HOW SOME PEOPLE PRONOUNCE

183. Some people are very careless in the pronunciation of the word *was*. They pronounce it as if the middle letter were *u* rather than *a*. This middle letter has the sound of *a* as in *what*. See how many of you can read the following sentences, giving the same sound to the *a* in the word *was* and the word *what*.

1. What was in the mail box yesterday?
2. What was he saying?
3. What was the trouble about?

WHAT I USED TO THINK

184. Small children often have very strange ideas. When you first learned that the earth is round, for example, did you wonder why the people on the opposite side don't fall off? Did you ever try to dig a hole through to China? Did you ever think that the trees stir up the wind? Did you ever believe that animals could talk as you can? Did you ever think that inanimate things could think, and feel, and speak? Did you ever wonder whether your father and mother were once small children? Did you ever imagine that when people were

very old they would gradually grow young again? What did you think the stars were made of? Did you have any ideas about the cause of thunder? Did you have any strange ideas about the falling of the rain? How did you account for the rising and the setting of the sun?

Here are only a few things that children wonder about. It may be that some of you have had these or similar puzzling questions in your minds in times past. Talk them over very carefully in class. Some one will go to the blackboard and make a list of the strange things that you have thought and wondered about. Talking the thing over will probably make you recall some things that you had nearly forgotten. When you have finished, each of you should make a list of the puzzling things that he is now able to remember. This will be a little outline from which you will write a composition. When you are ready, write an account of your personal experience in trying to solve some of the puzzles of your early childhood.

Exchange papers in the class, and criticize one another's work. We have been studying about verbs, homonyms, contractions, punctuation. Try to correct errors in these matters, if you find any.

GUESS AND THINK

185. Many of us Americans have the habit of saying *guess* when we mean *think*. To *guess* is to risk an opinion about something without having sufficient reason for forming such opinion. If some one should ask you, for example, to guess how much money he had in his pocket, and you should say $2.35, you would then be actually guessing, for you would be venturing an opinion without having sufficient evidence upon which to base an opinion. But if it were a cloudy day, and the thunder were rolling and the lightning were flashing, and some one should ask you if you thought it would rain, it would be very improper for you to answer *I guèss so*, for you would not be guessing at all. On the contrary, in this case you would have a very good reason for believing that it was about to rain. You should say, therefore, *I think so*, or perhaps *I believe so*.

Study the following sentences and determine why *guess* and *think* are correctly used:

1. He would not tell me how many marbles he had, but I guessed 76.

2. He held two sticks in his hand with one end of each exposed and asked me to guess which was the longer.

3. She studies hard, and I think she will make a fine musician.

4. This rope is very much worn, and I think it is going to break.

5. I see smoke over there; I think something must be on fire.

6. I don't know how many grains of coffee there are in that cup, but I guess 2,036.

You will be able to fix these verbs and their right uses in your minds if you go to the blackboard and write sentences containing them, and afterwards criticize one another's work until you are sure the two words are correctly used.

COME AND CAME

186. You have already learned that verbs sometimes express present time, and sometimes express past time. For example, in the sentence *There goes John on the way to church*, "goes" expresses present time. But if you say *I went to church last Sunday*, you are saying what happened at some particular time in the past. Now some people are very careless in the use of the verb *come*. They use *come* to mean both present and past time, but they should use *came* to express past time. Read over the following sentences and tell why *come* and *came* are correctly used.

1. There comes my street car.
2. An omnibus came by half an hour ago.
3. My uncle came to see us last week.

4. Here comes the milkman.
5. The iceman came late yesterday.
6. Here comes the postman.
7. An important letter came yesterday.
8. A policeman came by at a quarter after eight.
9. A heavy rain came up early this morning.
10. Clouds come up before a rain.
11. We came to school early this morning.
12. We come to school early every morning.

Blackboard Work

187. Go to the blackboard and write sentences, leaving spaces for *comes*, *come*, and *came*. Then step to the left and fill the spaces in the work of your neighbors.

NINTH ROUND-UP

188. Answer the following questions:

a. Explain how to use *ring* and *rang*.
b. Do you find it easier to spell homonyms than you once did? What ones?
c. Is there a contraction for *am not?*
d. What use have you found in your composition for synonyms?
e. In what words are you accustomed to use apostrophes?
f. What is the pronunciation of *was?*
g. What does *guess* mean? What does *think* mean?
h. When should you use *came* rather than *come?*

WRITING POETRY FROM DICTATION

189. It seems difficult for boys and girls to remember that poetry is written in lines often unequal in length, some of the end words usually riming. Many pupils, in writing poetry from memory or dictation, write it straight along as if it were prose. Here are two poems to remind you how poetry should be written. The first is a sort of puzzle, whose title is the answer. The second tells the girls and women of an English farmhouse why they must go to the fields to tend the flocks.

The Dandelions

Upon a showery night and still,
Without a word of warning,
A trooper band surprised the hill,
And held it in the morning.
We were not waked by bugle notes,
No cheer our dreams invaded,
And yet, at dawn, their yellow coats
On the green slopes paraded.

We careless folk the deed forgot;
Till one day, idly walking,
We marked upon the self-same spot
A crowd of veterans talking.
They shook their trembling heads and gray
With pride and noiseless laughter;
When, well-a-day! they blew away,
And ne'er were heard of after!

— *Wide Awake*

Hunting Song

Up, up! ye dames and lasses gay!
To the meadows trip away.
'T is you must tend the flocks this morn,
And scare the small birds from the corn,
Not a soul at home may stay:
For the shepherds must go
With lance and bow
To hunt the wolf in the woods to-day.

Leave the hearth and leave the house
To the cricket and the mouse;
Find grannam out a sunny seat,
With babe and lambkin at her feet.
Not a soul at home may stay:
For the shepherds must go
With lance and bow
To hunt the wolf in the woods to-day.

SAMUEL TAYLOR COLERIDGE

Now consider how poetry is written. First, every line begins with a capital letter. Second, the words at the ends of lines usually rime with certain other words at ends of lines. Third, some of the lines, usually those that rime with each other, are indented, that is, begun a little to the right of the other lines.

Look over one of these poems and notice all these things carefully — the capital letters, the rimes, the indentions. Notice the punctuation, too. When you have become familiar with

the *appearance* of the poems, close your books and take paper. One of your number will now read a poem to you slowly, and you will write it just as it appears in the book, if you can. When you have finished, open your books and compare your work with the poem itself. If you find mistakes, correct them.

WRITING POEMS

190. Write a few poems yourselves. You will find it easier than you think. Be careful about capitals, indentions, and rime words.

HOW TO USE THE EXCLAMATION POINT(!)

191. This is a good place to learn how to use the exclamation point, for several were used in the poems you studied in section 189.

In the first of the poems the last two lines have exclamation points. In the second you find two in "Up, up! ye dames and lasses gay!" And here is an old jingle which contains several of these punctuation marks:

Poor old Robinson Crusoe!
Poor old Robinson Crusoe!
  They made him a coat
  Of an old nanny goat;
I wonder how they could do so!
  With a ring a ting tang,
  And a ring a ting tang,
Poor old Robinson Crusoe!

Every group of words that is followed by an exclamation point is *exclaimed;* that is, it is *cried out,* as if the person who wrote the words were excited about what he was saying. Here are two other examples: "What a bad boy Tom was!" "How cruel of him to kill the sparrow!"

Read the list of exclamatory expressions given below. You can't read them without *crying them out,* or *exclaiming* them:

Oh, pshaw!
Hurrah!
Not if I know it!
Unlucky boy that I am!
What a beautiful day it is!
Oh, how mischievous you are!
How slow our clock is!
I don't believe it!
Give me my books at once!

Hereafter you will be expected to use exclamation points whenever they may be necessary.

SUPPLYING WORDS IN A READING LESSON

192. Some time ago one of your number stood before you and read a lesson from your reader. Instead of reading all of the words, the pupil read as far as some difficult or interesting word, and then paused to let you supply it, either from

memory or from your knowledge of what should be said at that place. Each time the reader paused, one of you went to the blackboard and wrote the word that you thought expressed the meaning. If the first one failed to use a good word, some one else was asked to try. Now some other pupil will choose a lesson from your reader, or from some book you have all been reading, and do the same thing again. This will help you to make good choice of words in your own speaking and writing. Perhaps you will find it interesting to use two or three English periods in this manner.

SOME OLD COMPOSITIONS

193. Some one will copy an old composition on the blackboard. Study it as he writes; and when he has finished, determine whether you can change any of the words for the better. For some words express the meaning better than others. If the writer has used the same word several times so that the sound is unpleasant, try to use synonyms in some of the places. Use several compositions in this way.

LEAVE AND LET

194. *To leave* means to go away. Sometimes it means *to let stay behind. To let* usually means to give permission, or to allow. Read over

the following sentences and consider carefully whether the verbs *leave* and *let* are used as you use them. If you do not use them as they are employed here in these example sentences, you should endeavor to do so hereafter.

1. Leave the room at once.
2. Let me go.
3. Let me take your knife.
4. He let me take his knife.
5. She told me to leave the room.
6. I have let her have my pencil every day.
7. She left the room because I would not let her read to me.
8. I have left my books at home.
9. I left my books at home yesterday.
10. He would not let me sit with him.
11. He should not leave his books lying around.
12. Let the ball lie where it falls.
13. Do not leave your ball lying in the mud.

Go to the blackboard and write sentences containing *let*, *has let*, *have let*, *leave*, *left*, *has left*, and *have left*. When you have written them, study them very carefully to see whether you have used them according to their definitions.

It is not always easy, however, to apply definitions. For example, it is correct to say *Let me alone* when you want some one to stop bothering you. *Leave me alone* properly means *Go away, so that I may be alone.*

LAY AND LIE

195. Two verbs that most people have great difficulty with are *lay* and *lie*. *To lie* is to recline, as on a bed, and when you want to express the idea in the past time, or tense, you use *lay*. On the other hand, *to lay* means to place a thing in some position, and if you want to express the idea in the past time, or tense, you use *laid*. Read over the following sentences and determine why they are correct. Talk them over carefully in the class.

1. In this orchard apples lie ungathered on the ground.
2. For a week the apples lay ungathered on the ground.
3. He lays an apple on his desk every morning.
4. This girl laid an apple on her desk.
5. My sister lay in the hammock.
6. A book lay beside her.
7. The dog brought up a bone and laid it on the porch.
8. The dog lay in the sun all day yesterday.
9. The dog lies in the sun all morning.

Go to the blackboard and write sentences containing these verb forms.

TELLING HOW THINGS ARE DONE

196. Read over the following list of subjects. You will find that some of them are suitable for those who live in the country, and

others will be more suitable for those who live in the city.

Ordering Goods from a Mail Order House
How the Grocer Buys His Supplies
How the Milk Gets to the City
Shipping Chickens to Market
Sending an Article by Parcel Post
How the Postman Does His Work
How Letters Are Handled in the Post Office
How Policemen Keep Order
How the School Doctor Works
How a Newspaper Is Printed
How a Newspaper Is Delivered
How to Put Out a Fire
Training Horses for the Fire Department
Fattening Cattle for Market
How Cattle Are Handled in Packing Houses
How a Canning Factory Works
How Oysters Are Put upon the Market
How a Bakery Is Conducted

It may be that it will not be very easy for you to find out much about any one of these topics where you happen to live. But you are not required to take a subject from this list. If there is any industry or manufacturing in your neighborhood, or any work going on that requires the careful thought and labor of men and women, you may take it for a subject. It is best, however, for the various members of the class to take different subjects as far as possible.

When you have chosen a subject, find out all you can about it. Go to persons familiar with it, and ask them questions until you find out what would make a good report.

After you have all done this, each of you will be called upon, in school, to stand before the class and tell *all he learned and how he learned it.* The members of the class will ask questions concerning anything they do not understand, and will tell the speaker how he could improve his explanation.

Writing the Compositions

197. You have been interested in one another's reports, and have talked about them in class. Some of you have found out that you have made mistakes. Perhaps you have helped one another add to the number of facts that have been found out about any topic.

Take an English period, or more than one period if necessary, and write out your reports in your very best manner, taking pains to say all the interesting things you know in the clearest manner possible.

Exchanging Papers

198. When the reports are finished, each of you will read what some one else has written. First, consider in what ways the written report

is better than the oral report. Second, consider whether the report that you read has as much information in it as it should have, that is, whether the writer got as much information about the subject as he could have got.

When you have attended to this matter, you should consider whether the report is correctly written. Is it properly divided into paragraphs? Does each sentence begin with a capital and end with the proper punctuation mark? Are commas well used? Is the report free from mistakes in the use of verbs? Are all the words spelled correctly? Is the handwriting good? Is the manuscript neat in appearance?

After deciding these matters, you will have conferences in the class and tell one another all that you think about the written reports.

SIT AND SET

199. Here are two verbs that are commonly misused. To *sit* is to occupy a seat, with legs bent and the weight resting on the upper part of the legs. If you are thinking of the word in the past tense, you should say *sat.* Sometimes we say *has sat* or *have sat.*

On the other hand, to *set* is to place a thing in position. If you are thinking of the word in the past tense, you should say *set.* Sometimes we say *has set* or *have set.*

Read the following sentences and tell why *sit* and *set* are correctly used.

1. Polly set the kettle on the stove.
2. Polly sat down by the stove.
3. He sits by me.
4. We sat quietly through a long lecture.
5. The sparrow sat on the telegraph wire.
6. Sparrows sit on the telegraph wires.
7. I sit in the back seat.
8. I sat in the front seat last year.
9. Clara sits near the window.
10. We set some flower boxes in the window yesterday.
11. We set out our bulbs early in the spring.
12. Mother set a hen last week.

Blackboard Work

200. Go to the blackboard, and divide it into spaces. Then write sentences containing the words you have been studying.

Be careful to use these words correctly in your conversation.

BRING, TAKE, AND FETCH

201. Perhaps you do not know the different ways in which these three words are used. If your small brother were at the opposite side of the room and your arithmetic were near him, it would be correct for you to say to him, *Will you please bring me my arithmetic?* If your

brother were near to you and you wanted it taken to your sister, who was on the opposite side of the room, it would be correct for you to say to him, *Please take my arithmetic to her.* If your brother were near you and your arithmetic were upstairs or in some place to which your brother would have to go in order to get it and bring it to you, it would be correct for you to say, *Please fetch me my arithmetic. Bring* and *take* are used every day by Americans, but *fetch* is a rather old-fashioned word. It is, nevertheless, a very good word, and, as you see, has a somewhat different meaning from the other two. You are advised to use it and to use it correctly.

Study the following sentences carefully and determine in each case whether the person speaking and the person spoken to are near each other, and whether the thing talked about is near at hand or some distance away.

1. I want to go coasting; fetch me my sled.
2. Bring me my cap and mittens, please.
3. Kindly take my excuse to the teacher.
4. Take Nellie's breakfast up to her.
5. Bring back the dishes when she has finished eating.
6. Bring my bicycle out into the street.
7. My handle bars are loose; fetch me a wrench.
8. Take my lantern back into the house.

Take places at the blackboard and write sentences containing these three words. Be sure to criticize one another's work until you are certain that it is all correct.

WRITING ABOUT A PICTURE

202. The picture opposite this page shows you a familiar scene. Study this picture and discuss it by answering the following questions as fully as possible:

a. What public day is represented by the picture? Have you ever taken part in such an event?

b. Explain the picture in detail. Who or what is the central object of interest?

c. What does this public day teach?

d. Why ought we to feel grateful to our government? What has it done for us? What does it do for us every day?

After you have answered these questions, determine, by discussion in the class, how many paragraphs your compositions should have. After you have come to a conclusion, write a composition as you think it ought to be written.

READING AND CRITICIZING

203. Take an English period and have a number of compositions read in the class. After reading, answer the following questions:

a. Which one gave the best description of the picture?

b. Which one of the compositions made you most proud of being Americans? Why?

c. Which one gave the best reasons for our being grateful to our government?

Exchange compositions, read them carefully, and give one another the benefit of your criticisms.

RISE AND RAISE

204. To *rise* is to leave a sitting for a standing position, or to ascend. To *raise* is to lift up. *Raise* is used in another sense, too, which is illustrated in the sentence *These farmers raise wheat.* Study the following sentences and show that the different forms of the two verbs are correctly used.

1. The speaker rose and came to the front of the platform.

2. A balloon sometimes rises very rapidly.

3. The dog has risen from where he was lying.

4. The house movers have raised the old house on jack screws.

5. A policeman raised the man who had fallen.

6. People rise when the president comes into an assembly.

7. Smoke rises slowly on a damp day.

8. The fog has risen above the house tops.

9. The sun rose at 6:23 that morning.

10. This gardener raises lettuce for the market.

Go to the blackboard and write some sentences containing *rise, rose, will rise, has risen, have risen, raise, raised, will raise, has raised,* and *have raised.*

Exchange places and study one another's sentences. Correct them if necessary.

Does *rise* express present or past time? What about *rose, raise, raised?*

TENTH ROUND-UP

205. Answer the following questions:

a. What things must you remember in writing poetry from dictation?
b. Explain how to use the exclamation point.
c. Explain the use of *leave* and *let.*
d. How are *lay* and *lie* used?
e. What is the meaning of *sit?* of *set?*
f. Explain the use of *bring, take,* and *fetch.*
g. What is the difference in meaning between *raise* and *rise?*

NUMBER

206. Consider these two sentences:

1. The cloud floats lazily by.
2. The clouds float lazily by.

In the first sentence only one cloud is meant. In the second sentence more than one cloud is meant. A word that means one thing is said to be in the **singular number.** A word that means more than one thing is said to be in the

plural number. Thus, *boy*, *man*, *woman*, *girl*, *house*, *tree*, and *road* are in the singular number; while *boys*, *men*, *women*, *girls*, *houses*, *trees*, and *roads* are in the plural number.

Now look at the two example sentences again. After the subject "cloud" comes the predicate verb "floats"; and after the subject "clouds" comes the predicate verb "float." In the first sentence the predicate verb as well as the subject is said to be in the singular number; and in the second sentence the predicate verb as well as the subject is said to be in the plural number.

The subject and the predicate verb of a sentence are either both singular or both plural. Very often, however, the plural form of the verb looks just like its singular form, as in these two sentences: *The cloud floated lazily by* and *The clouds floated lazily by*. Nevertheless, if the subject is plural the predicate verb is also plural.

An old composition will be copied on the blackboard. Find all the subjects and all the predicates in it, and determine whether they are singular or plural.

DO, DOES N'T, AND DON'T

207. *Don't* means *do not*. It is correct to say *We do not*. Therefore it is correct to say *We don't*. But it is not correct to say *He don't*,

for that is the same as saying *He do not*, which nobody would say. It is correct to say *He does n't*, for that means *He does not.*

Does is singular and should have a singular subject. *Do* is correct when *I* is its subject, as in *I do* and *I do not*, or *I don't;* but it is usually plural and must have a plural subject, as in *We do, You do, They do.* Here is a tabulation of *does, do, does n't, don't:*

DOES	DOES N'T	DO	DON'T
He does	He does n't	I do	I don't
She does	She does n't	We do	We don't
It does	It does n't	You do	You don't
		They do	They don't

Do you use these forms of verbs correctly? Listen to one another during the history or the geography lesson. If you hear any one use one of the forms incorrectly, be ready to tell him of it in your next English recitation.

WRITE AND SPEAK

208. Study the following sentences and tell whether the verbs and subjects are singular or plural.

1. We write letters occasionally in school.
2. We have written two letters this week.
3. John has written three.
4. Shakespeare wrote *The Merchant of Venice.*
5. Some novelists write a book every year.

6. Irving wrote *The Sketch-Book* in England.

7. We speak poems from the front of the room on Friday afternoons.

8. Ralph spoke ten minutes yesterday.

9. We have spoken in school many times.

SAY AND SAID

209. There are many people who make mistakes in the use of the word *say* and its different forms. You can avoid the errors commonly made, first, by using *I* with *say*, as in the sentence *I say he is lazy;* second, by always using the word *said* when you mean past time, as in the sentence *I said he was lazy.* In the following sentences you will find different forms of this word correctly used. Ask yourselves if you are in the habit of using them as they are employed in these sentences.

1. I said a poem to myself before I went to sleep.

2. I said Longfellow was my favorite poet.

3. Sometimes I say over a poem to myself before I go to sleep.

4. I said I would read *Hiawatha* again.

5. He says Whittier's *Snow-Bound* is his favorite poem.

6. He said he had read it three times.

7. Every day I say to her that she must read more.

8. She says she likes music better than reading.

9. Said he, "I do not hear you."

10. "Where are you going?" said I.

Determine whether the subjects and predicates are singular or plural.

Have an exercise at the blackboard in writing sentences containing *say*, *says*, and *said*. After you have corrected them, determine the number of the verbs and subjects.

THE VERB "BE"

210. The verbs *am*, *is*, *are*, *was*, *were*, *has been*, *have been*, *will be*, and *shall be* do not all look like the verb *be*, but they are nevertheless different forms of it. Study the following sentences carefully and determine whether the subjects and predicates are singular or plural.

1. Spring is coming.
2. Last spring was rather late.
3. We have been much interested in the crocuses in our garden.
4. Our lilac bush has bloomed.
5. We had rain last night.
6. There was enough moisture for the plants.
7. There were many tulips in our garden last year.
8. About twenty tulips were in bloom yesterday.
9. A currant bush is in bloom in our back yard.
10. Some peonies are growing under the window.
11. A sign of life appears in a tree we thought was dying.
12. Some sunflowers are coming up along the side fence.

13. Sunflowers have grown by that fence for many years.
14. Many birds come here in the fall.
15. The seeds are then very plentiful.
16. We gather some to plant next year.
17. Our garden was a great success last year.
18. No killing frost visited us this spring.

THE STORY OF A CHICKEN HOUSE

211. Whether you live in the city or in the country, you or your parents have perhaps had some experience in raising chickens. Talk over your experiences in the class. Of course every one has not had the same kind of experiences, but you will find the following list of topics helpful in guiding the discussion:

a. Why We Decided to Raise Chickens. Perhaps the price of eggs had something to do with it. Maybe you wanted to get eggs to sell or to use, or both.

b. How We Built a Chicken House. Did you buy new lumber or use scraps? Did you draw a plan of the house before you built? Instead of building, perhaps you used a building that you already had. If so, how did you get it ready for the chickens?

c. How We Got Some Chickens to Begin With. Did you buy a hen and some eggs? Did you buy some chicks? Did you get an incubator?

d. How We Raised the Chicks. Did you build little houses called brooders? Did you let the hen run about the yard or garden with her chicks? Did you give them any special food? If you used an incubator, how did you manage it?

e. What We Did with the Chickens. When the chicks began to grow into pullets and cockerels, did you choose any for the frying pan? If so, did they taste unusually good? Did you sell any? Did you reserve any to grow up?

f. The Expense. Did you spend any money for chicken food? What kinds of food did you buy? Why? What was the cost? Was your venture a paying one?

g. Lessons Gained from Experience. What mistakes did you make that you will avoid in the future?

The Chickens Again

212. When you were discussing the chickens and the chicken house, did you have occasion to say anything about setting a hen or about the hen sitting? Did you make any mistakes in using the words? Did you use any of the verbs we have been studying, and, if so, did you use them correctly? Be sure to use good English in the exercise that follows.

Some one who has had experience in making a chicken house and raising chickens will stand

before the class and tell his experience in any way he chooses. When he has finished, some one else will do the same, until several have spoken. At the close of each speech, pass judgment as usual, paying attention especially to

a. Whether what the speaker said was interesting, and why.
b. Whether his manner before the class was good or bad.
c. Whether he told his story in an orderly manner.
d. Whether he was careful about his English, especially his verbs.

SOME OTHER STORIES

213. Perhaps some of you have never raised chickens. If so, you may have raised pigeons, or at least have had some sort of pets; and of course you can tell something of them. Some titles follow.

a. My Experience in Raising Pigeons.
b. My Guinea Pigs.
c. My White Rats.
d. My White Mice.
e. My Cats and Kittens.
f. Dogs I Have Had.

If these subjects do not seem to interest you, choose subjects of the same kind for yourselves. Every one should speak on his subject, and be criticized afterwards.

Writing the Stories

214. You have doubtless discovered that it is easier to write on a subject after it or some subject like it has been discussed in the class and after many pupils have spoken before the class. Now you will write on whatever you spoke about. A whole class period, or two class periods if necessary, should be allowed you.

One of the compositions, or part of it, will be copied on the blackboard and studied sentence by sentence. You should make it as correct as possible.

SUPPLYING WORDS

215. Read the following story silently:

A Dull Monday

The weather had been ——— for a week, and the streets were ——— with mud. On Monday morning I was ——— and awoke late. At breakfast my mother ——— me for being ———, and my father ——— whether I had ——— my lessons for the day. When I ——— that I had not, he also ——— me, and my ——— suddenly became as ——— as the weather.

Soon I was ——— along through the ——— to school, feeling that school was a ——— not to be endured. I was ——— that the teacher would call on me to recite in arithmetic, and I am very ——— in that study. When I reached my room at school, I merely ——— into my seat, not having ———

enough to sit down properly. Before the bell ——— I tried to study a little, but my ——— simply would n't work, and I knew that I was ——— to make a ——— of my day's work.

Such a time as we had that day! No one was ———. Every one was ———. Even the teacher was ———. I saw her yawn ——— behind her hand. About noon the principal came in, and he too looked ———. It surely was a ——— Monday.

The afternoon ——— along slowly like a snail ——— on a wet walk. Everything we did was done ———. Even the teacher blundered. When school closed we were too ——— to be glad. We did not run out, ——— that another day's ——— were ended; we just ——— out, knowing that conditions outside would be as ——— as inside.

But that evening while I was looking ——— out the window, the clouds ———, the sun shone through, the sky took on a ——— tint, and I knew that to-morrow would be a ——— day.

You have discovered a good many spaces in this story. Nevertheless, you have understood it pretty well, and it will not be difficult for you to fill in the spaces with the proper words. Lists of these words are given on the next page. The lists are divided into paragraphs that correspond to the paragraphs in the story. Be careful to use precisely the right word to fit the meaning. Sometimes one word given in the list will do just as well as another. In such cases, you may

choose either one if neither has been used before; but if one has been used before, choose the one that has not.

bad, dull, unpleasant, covered, coated, slippery, slimy, stupid, sleepy, dull, scolded, reprimanded, reproved, late, behind time, tardy, asked, inquired, wanted to know, learned, prepared, answered, responded, found fault with, chided, spirits, feelings, thoughts, mind, gloomy, somber.

tramping, walking, going, trudging, laboring, fog, mist, rain, burden, labor, nuisance, sure, positive, certain, slow, stupid, weak, dull, slid, slipped, dropped, energy, spirit, strength, rang, sounded, mind, brain, head, doomed, fated, destined, muss, failure, botch.

prepared, in good spirits, happy, listless, inattentive, uninterested, repeatedly, frequently, depressed, blue, gloomy, cloudy.

drifted, dragged, moved, crawling, creeping, poorly, incorrectly, badly, inaccurately, dull, indifferent, indolent, happy, relieved, tasks, labors, lessons, moped, went, lounged, uninspiring, depressing.

sadly, gloomily, parted, opened, separated, brilliant, happy, rosy, red, fiery, bright, joyous.

WRITING DESCRIPTIONS

216. You very often see something beautiful, or something thrilling, or something amusing, that you want other people to think beautiful, or thrilling, or amusing. You can make them

think so *if you tell just what you saw.* Each of you will select one of the subjects below or choose a subject of his own, and write *what he saw.*

A Bright Day at School
A River I Know
A View of a Mountain
The Seashore at Ebb Tide
A Crowded Street
A Factory at the Close of the Day
An Accident in the City
A Train Goes By
The Steamer Puts to Sea
The Moon Rises
My Dog Dreams of Hunting
The Saucy Doll
Little Brother Tags Along

Perhaps you will find it interesting to write on a number of such subjects on successive days. After each writing some of the compositions will be read before the class; try to determine which one has the best choice of words to give a good picture. The best one should be copied on the blackboard, and you should criticize it, sentence by sentence, trying to improve it still further.

CORRECT SUBJECTS AND PREDICATES

217. Some people make mistakes in the use of subjects and predicates. They do not know that *he and I*, and *she and I*, are subject forms.

For example, it is correct to say *He and I are good chums*, or *She and I are very friendly.*

Sometimes people put in two subjects when only one is necessary. Have you ever heard any one say *John, he rang the bell?* It is plain enough that either "John" or "he" is enough subject in itself; and to use both is to overdo the matter of subject. The sentence should be *John rang the bell*, or *He rang the bell.*

When you speak of yourselves, do you say *we boys* or *we girls*, using *we* as the subject? These are also correct forms. You should say *We boys play basket ball after school*, or *We girls play basket ball after school.* You should be very careful, however, not to use *we boys* or *we girls* after the words *some of* or *a few of*, and similar expressions. You should say *some of us boys*, or *some of us girls*, as in the sentence *Some of us boys*, or *Some of us girls, play basket ball after school.*

Read the following sentences in class, and determine what the subjects are. You will observe that some of the verbs have two subjects. In this case, are the verbs singular or plural?

1. He and I are making a telegraph outfit.
2. My friend Oscar and I like to study electricity.
3. Ruth and I are learning to play the piano together.

4. My friend Ruth and I practice together every afternoon.
5. Some of us are going to the park on Saturday.
6. A few of us boys and girls have a literary society.
7. Not many of us can write poetry.
8. Only one of us can write a very good story.

THERE

218. Consider the sentence *There are twenty books on our shelves.* Do you discover that "books" is the subject? You might think that "there" is the subject because it comes just before the verb, but this is not the case.

The following sentences all begin with the word *there,* yet it is not the subject. The subject comes later in the sentence — some place after the verb. Find the verbs and the subjects, and tell whether they are singular or plural.

1. There were two crows on that tree.
2. There was a hawk in the orchard yesterday.
3. There is an owl's nest in that tree.
4. There has been much rain this summer.
5. There will be a hard winter this year.
6. There have been many severe storms recently.
7. There had been a heavy snow before Thanksgiving.

If the sentence containing *there* is interrogative, that is, if it asks a question, *there* follows

the verb, as in *Are there any apples on this tree?* or it comes between two parts of the verb, as in *Have there been any apples on this tree this summer?* In the latter sentence "there" comes between "have" and "been," which together are the verb. In the following sentences tell what are the subjects and what are the verbs, and whether they are singular or plural.

1. Is there a ferry across this river?
2. Are there many fish in this stream?
3. Have there been many fishermen here this season?
4. Were there any bass in the river last season?
5. Will there be any boat racing here this fall?
6. Was there a boat race here in the spring?
7. Has there been much canoeing here?

HIM AND ME

219. You have learned that *he and I* is the proper form for a subject. Thus it is correct to say *He and I study together sometimes.* Some people have been corrected for using such sentences as *Him and me study together sometimes.* They are likely to think, therefore, that it is never correct to say *him and me* or *her and me.* These expressions cannot be subjects of predicate verbs, but they are correct when used in certain ways. You will find some sentences given on the next page in which they are correctly used.

Read them all over carefully and ask yourselves whether you always use *he and I* and *him and me* and similar groups of words in a correct manner.

1. He and I play marbles together.
2. She and I went calling together yesterday.
3. The teacher told him and me to erase the blackboards.
4. My father gave her and me a set of Alcott's works.
5. My brother told a story to her and me the other day.
6. She and I have enjoyed reading the books.
7. We saw him and her going into the store together.
8. They knew him and me to be good friends.

Write some sentences in which *he and I*, *she and I*, *him and me*, and *her and me* are correctly used. Remember that *he and I* and *she and I* may be subjects, but the others cannot.

THE DOUBLE NEGATIVE

220. *Not* and *no* are called negatives because they negate, or deny. For example, if you say *I have no pencil*, you are using a negative sentence. And if you say *I have not a pencil*, or *I have n't a pencil*, you are using a negative sentence. Some people are very careless about the use of negatives. They think that if one

negative is a good thing, two negatives are even better. Have you ever heard any one say *I have n't got no pencil?* This is a very absurd error, because the "n't" in the word "have n't", is a negative, and "no" is also a negative. The correct form, then, is *I have no pencil*, or *I have n't a pencil.*

The word *but* is sometimes a sort of negative also. This is illustrated in the sentence *I have but one pencil.* It means *I have not more than one pencil.* Therefore, to use the word *but* in this sense, and the word *not* also, in the same sentence, is a mistake. The correct form is *I have but one pencil.* The word *only* is used in the same way. It is correct to say *I have only one pencil.* All this is true also of the words *scarcely* and *hardly.* It is correct to say *We have scarcely enough butter for dinner*, and *He is hardly so tall as I am.* It would be a mistake to put another negative in either of these sentences. Study the following sentences and show that each one of them has but one word that gives the negative effect.

1. My father has no horses now.
2. He is n't driving much now.
3. We have scarcely enough oats to last a week.
4. There are but two bushels in the bin.
5. Our horses are hardly so good as yours.
6. We are not feeding our horses much corn.

7. We have n't had any corn for a month.

8. Our carriage is hardly big enough to hold all of us.

9. We have but one carriage.

10. We have but two sets of harness.

You should be very careful not to use a double negative. Watch one another; and, above all, be sure to watch yourselves. You can make improvement only by constant care both in the classroom and out of it. Do not forget that people judge you largely by your language, and that one good quality of language is freedom from common mistakes.

ELEVENTH ROUND-UP

221. Answer the following questions:

a. Explain the terms *singular* and *plural.*

b. Should a singular subject be used with *don't?*

c. What are the past-tense forms of *write* and *speak?*

d. What are the different tense forms of *say?*

e. What different forms has the verb *to be?*

f. Is supplying words in a story helpful to you? Why?

g. What mistakes have you learned to avoid in the use of subjects?

h. Is *there* ever a subject? Of what use is the word?

i. When is it correct to use such expressions as *him and me?*

j. Why is it not right to use the double negative?

PART III

THE STORY OF COAL

222. In your study of geography you have learned that coal is found in some parts of the country but not in others. After it is mined, therefore, it must be carried by train to those parts of the country that have not a natural supply of it. It will be a good exercise to have a discussion about coal and afterwards to have some of your number stand before the class and tell the whole story over again as they remember it. Talk over the following points:

a. Do you know how the coal got into the ground in the first place? If you do not know, try to find out at school or at home.

b. How does it lie in the ground — in layers, or in heaps?

c. What different kinds of coal are there?

d. How do the miners get down to it? That is, do you know that there are two different kinds of coal mines?

e. How do the miners dress when they go down into the mines, and what kind of tools do they carry?

f. How do they work when down in the mines?

g. How is the coal carried out of the mines?

h. Is there always water under the surface of the earth? Does it collect in the mines, and if so, how is it taken out?

i. What dangers do the miners encounter?

j. What kind of sorting is done, and how is it done?

k. When the coal is taken out of the mines, what is done with it?

l. Think of some portion of the country where a great deal of coal is mined; you might think of some particular town in a coal region. Over what railroads would the coal be taken to get to different cities, such as Boston, Mass., New York, N.Y., Philadelphia, Pa., Charleston, S.C., Pensacola, Fla., Atlanta, Ga., New Orleans, La., Galveston, Tex., Carson, Nev., San Diego, Cal., Seattle, Wash., Yankton, S.D., Lincoln, Neb., St. Louis, Mo., St. Paul, Minn., Madison, Wis., Detroit, Mich., Columbus, O., Indianapolis, Ind., and Louisville, Ky.? If you cannot find out what railroads it would pass over on each of these journeys, tell, at least, what cities it would pass through and over what mountains and rivers, if any.

m. What is done with the coal when it arrives at one of these cities? That is, how does it reach the people who are to burn it to heat their houses and to run their steam engines?

n. What are the different prices of coal, and why are there different prices?

o. Find out, if you can, how much your parents pay for their coal supply in the course of a year.

Now that you have discussed all these things, and have used your best English in doing so, one of your number will tell the whole story except the part about transportation.

Anybody who chooses may talk about the journey of the coal to some city or town not given in our list. After each pupil has spoken, you should tell him whether or not you were interested in what he had to say.

Several pupils will tell the story, and you should determine, at the end, who told it best. You should hold every one responsible for all that has been learned about good English. You should not keep up the exercise after you have become tired of it.

SUPPLYING WORDS IN A READING LESSON

223. Take a poem that you have all read: some one will read it to you, pausing at the more difficult and interesting words so that members of the class may write them on the blackboard. Some of the words that you are asked to write should be the words at the end of the lines, that is, the rime words. Do you understand why this exercise is given you?

SHALL AND WILL

224. We Americans have a great deal of trouble with these two little words. We use *will* almost all the time, and we use *shall* too little. If you have made up your mind to get a difficult problem in arithmetic, you should say *I* **will** *get it.* But if your teacher should make up her mind that you must get it, she would say *You* **shall** *get it.* And if she were speaking of some third person or persons she would say *He* **shall** *get it,* or *They* **shall** *get it.*

On the other hand, if you were thinking of what would naturally take place you should say *I shall have to get my arithmetic lesson.* And if you were speaking to some one else, you should say *You will have to get your arithmetic lesson.* If you were thinking of some third person or persons, you should say *He will have to get his arithmetic lesson,* or *They will have to get their arithmetic lesson.* Talk over the following sentences in the class and determine why *shall* and *will* are correctly used.

1. I shall come to school as early as possible to-morrow.
2. He will come to school as early as possible to-morrow.
3. We shall not have any school next summer.
4. I will not help you get your lesson.
5. You shall do just as I say.

6. He shall do just what I tell him.
7. We shall probably have rain to-night.
8. It will surely be cloudy all day.

You have probably discovered that *shall* and *will* express what is going to happen. They are therefore called **future tense** verbs.

Completing Sentences

225. Complete the following sentences by determining whether *shall* or *will* should be used in the spaces.

1. The farmers ——— have a good crop this season.
2. You ——— find the fields very green and beautiful.
3. They ——— have a good oat crop.
4. We ——— drive to town on Saturday.
5. A rest ——— do us a great deal of good.
6. You ——— obey me.
7. I ——— see you to-morrow, of course.
8. You ——— never see me again.

You will have to be very careful if you wish to use these words correctly in your conversation.

OLD WAYS AND NEW IN THE HOUSEHOLD

226. You may have heard your grandfathers say, "We never had gas and electricity in the old days on the farm; we used oil lamps, and often candles. And *our* parents never had anything but candles, which our mothers made."

Farther back in the world's history than the time of your great grandparents, not even candles were known; people knew nothing but tallow dips, about which you may have heard.

A composition about how inventions have made our modern houses more convenient than those of a generation or two ago will be very interesting. Talk over the following topics one by one, telling all you know of past and present:

Lighting the House	Washing Soiled Clothes
Heating the House	Taking a Bath
Cooking the Dinner	Talking to the Neighbors

Each one of these topics will make a paragraph in a composition.

After the compositions have been written and some of them read in the class, one will be copied on the blackboard and corrected sentence by sentence.

THE PLURAL OF NOUNS; ADDING "S" AND "EN"

227. Words that name things are called **nouns.** Thus, *clouds*, *mountains*, *beauty*, *rose*, *audience*, *horses*, *house*, *man*, *anger*, *car*, *day*, are nouns. As you have already learned, nouns have number; that is, they may be either singular or plural. Nouns usually form their plurals by adding *s* to the singular form.

SINGULAR	PLURAL	SINGULAR	PLURAL
brother	brothers	day	days
desk	desks	handkerchief	handkerchiefs
horse	horses	house	houses
pie	pies	chief	chiefs
tiger	tigers	place	places
rose	roses	cloud	clouds
car	cars	candle	candles
scar	scars	night	nights

There are a few words that form their plural by adding *en.* Thus we have *child, children; ox, oxen.* Also we have another plural for *brother,* which is *brethren.* Brethren are men who belong to some religious or other organization.

Make a spelling lesson of these nouns.

THE PLURAL OF NOUNS; CHANGING "F" TO "V" AND ADDING "S" OR "ES"

228. There are certain nouns, like *beef,* whose plural is formed by changing the *f* to *v* and adding *s* or *es.* Thus the plural of *beef* is *beeves,* and the plural of *knife* is *knives.* Make a spelling lesson of the following list:

SINGULAR	PLURAL	SINGULAR	PLURAL
beef	beeves	calf	calves
knife	knives	loaf	loaves
life	lives	self	selves
sheaf	sheaves	shelf	shelves
wife	wives	wolf	wolves
half	halves	leaf	leaves

THE PLURAL OF NOUNS ENDING IN "Y"

229. Some nouns ending in *y* form their plural by changing the *y* to *i* and adding *es*. Make a spelling lesson of the following list:

SINGULAR	PLURAL	SINGULAR	PLURAL
ally	allies	army	armies
baby	babies	fly	flies
lady	ladies	grocery	groceries
sky	skies	laundry	laundries
sty	sties	foundry	foundries
reply	replies	beauty	beauties

There are also some verbs that end in *y* in the plural, and form their singular by changing *y* to *i* and adding *es*. Thus the word *flies*, as used in the sentence *The bird flies*, has "fly" for the plural form, as in the sentence *The birds fly*. Also there are *tries* and *try*, *cries* and *cry*, *plies* and *ply*, and a number of others. Some boys and girls frequently make mistakes in the spelling of these and similar words, and you must, therefore, be careful.

Write sentences containing both the nouns and the verbs to which this rule of spelling applies. Add some words to those in the list.

THE PLURAL OF NOUNS ENDING IN "EY"

230. Certain nouns ending in *ey* form their plural by adding *s*. Make a spelling lesson of the following words:

SINGULAR	PLURAL	SINGULAR	PLURAL
attorney	attorneys	money	moneys
key	keys	monkey	monkeys
alley	alleys	valley	valleys

Write some sentences containing these words. Can you add to the list?

THE PLURAL OF NOUNS ENDING IN "O": ADDING "ES"

231. Some nouns ending in *o* form their plurals by adding *es*. Make a spelling lesson of the following words:

SINGULAR	PLURAL	SINGULAR	PLURAL
buffalo	buffaloes	cargo	cargoes
hero	heroes	grotto	grottoes
motto	mottoes	negro	negroes
potato	potatoes	tomato	tomatoes

Write sentences containing the words. If you desire, use two or more of the words in each sentence.

THE PLURAL OF NOUNS ENDING IN "O": ADDING "S"

232. Some nouns ending in *o* form their plural by simply adding *s*. Make a spelling lesson of the following list:

SINGULAR	PLURAL	SINGULAR	PLURAL
cameo	cameos	canto	cantos
silo	silos	piano	pianos
solo	solos	zero	zeros

Write sentences containing these words. If you wish, use two or more of the words in the same sentence.

SPELLING OF NOUNS: SINGULAR AND PLURAL ALIKE

233. Certain nouns are alike in both singular and plural. Thus you say *I saw a deer in the park*, and you say *I saw several deer in the park*. Make a spelling lesson of the following list:

SINGULAR	PLURAL	SINGULAR	PLURAL
deer	deer	fish	fish
grouse	grouse	swine	swine
trout	trout	sheep	sheep

Write some sentences in which these words appear as both singulars and plurals.

WAYS OF TRAVELING

234. The improvements that science has made in the last hundred years are a most amazing thing to those who have studied them. You have lately written about how inventions have increased household conveniences; now you will write about how means of traveling have improved. Do you know how savage and primitive people traveled? Do you know how improvements were made until we now have the railroad train and the motor car? What kinds of vehicles came between? Talk this

out in the class. Think then of traveling on the water, and finally of traveling in the air. Each of these topics will call for a paragraph in your compositions.

After the compositions have been written and some of them read, one will be copied on the blackboard and you will go over it carefully, picking out all the nouns and telling whether they are singular or plural. If you find the singular form of a noun, tell how the plural is spelled; if you find the plural, tell how the singular is spelled.

STORIES OF INDUSTRY

235. You have recently told the story of coal. Some questions were given that enabled you to discuss the subject in an orderly manner. You have had enough of this kind of assistance in this book to have gained some skill in thinking out a subject for yourselves. You are now to have some other subjects for similar study. You will be given no assistance whatever. The titles that are given below may be taken if you wish, or you may select others for yourselves.

Story of Lumber	Story of Iron
Story of Wheat	Story of Diamonds
Story of Corn	Story of Oysters
Story of Sugar Beets	Story of Pearls
Story of Cotton	Story of Sponges

Story of Flax	Story of Coffee
Story of Cattle	Story of Tea
Story of Hogs	Story of Rice
Story of Gold	Story of Silk
Story of Silver	Story of Lace
Story of Copper	Story of Wool

After each person has spoken, you will have a discussion upon what he has said. You should say whether you found his speech interesting, and why. You should say whether he told enough about his subject, and whether or not he spent most of his time on the important parts of the subject. You should say whether or not his English was good, for by this time your English should be fairly free from errors and you should be able to say definitely what you mean.

GENDER OF NOUNS[1]

236. There are some nouns that show sex, that is, whether a male or a female is meant. Nouns that indicate males are said to be **masculine gender,** and those that indicate females are said to be **feminine gender.** Words standing for things that have no sex or that may be

[1]The Report of the Joint Committee on Grammatical Nomenclature advises the use of the terms *masculine, feminine,* and *neuter,* but discourages the placing of emphasis on the matter of gender. Gender of nouns is an inheritance from Latin grammar, and is of no service in English grammar beyond the fact that children must know the meaning of sex-words, such as those given in the exercise. And this is mainly a matter of vocabulary.

either sex are said to be **neuter gender.** You know very many of these words. Study the list given in the next paragraph and tell whether they are masculine, feminine, or neuter.

queen, father, boy, tree, cattle, master, actress, prince, turkey-hen, heroine, newspaper, lamp, George, Mabel, girl, woman, man, men, eraser, cow, witch, wizard, lady, countess, cook, heir, hero, Ethel, Edwin, Edwina, bachelor, canary, bottle, maid, sir, empress, king, drone, buck, heifer, nephew, niece, duke, hostess, manservant, peacock, rooster, hen, doe, spelling book, house, drake, pullet.

Sometimes we speak of the sun as *he.* This is because we then choose to think of it as a person — a male person. Sometimes, too, we speak of the moon as *she.* This is because we choose to think of it as a person — a female person. When we think of things without sex as if they were persons, we are said to be **personifying** them. Can you think of any other things in nature, besides the sun and the moon, that are sometimes personified?

NOUNS AND PRONOUNS

237. You have already learned that there are certain words that are called nouns. There are certain other words that are called **pronouns.** In the sentence *The rain is dimpling the water,*

there are two nouns. "Rain" is one, and "water" is the other. These are both the names of things; and the names of things are nouns. It is true, too, that the subject of a sentence is usually a noun, or a pronoun. In the sentence *I see the rain on the water*, "I" is a pronoun. Pronouns may be subjects of sentences just as nouns may and may have any other use that nouns may have in the sentence. But pronouns indicate persons or things without naming them, just as *I* indicates the person speaking, but without naming him, and just as *you* indicates the person spoken to, but without naming him.

Some of the pronouns are *I*, *me*, *we*, *us*, *you*, *he*, *him*, *she*, *her*, *it*, *they*, and *them*. One of these, *I*, is always spelled with a capital letter.

Hereafter when you determine what the subject of a sentence is, it will be well for you to say whether such subject is a noun or a pronoun. Study the following sentences in this way.

1. Louisa Alcott wrote many good books.
2. She is a favorite among the children.
3. We all liked her stories when we were young.
4. They please us even now.
5. We reread them occasionally.
6. *Little Men* is one of her best stories.
7. The characters in them are interesting people.
8. We like them as well as if they were real.

GENDER AND PERSON OF PRONOUNS[1]

238. There are two pronouns that indicate sex. *He* is used to indicate males, and is in the **masculine gender.** *She* is used to indicate females, and is in the **feminine gender.**

When a person speaks of himself he says *I*, or *me*. These words are in the **first person.** When a person speaks to another he says *you*. This word is **second person.** When a person speaks of another person or thing he says *he*, *him*, *she*, *her*, *it*. If he is speaking of more than one person or thing he says *they* or *them*. These words are in the **third person.**

Person is sometimes explained in this manner: **first person,** *speaking;* **second person,** *spoken to;* **third person,** *spoken of*.

CORRECT USE OF PRONOUNS

239. It is correct to say *It is I*. Study the following sentences and ask yourselves whether the pronouns in them are used as you habitually use them.

1. It was I who spoke to you.
2. They said it was she who borrowed my book.
3. It was he who annoyed us.

These sentences are correct, and if you have

[1] See note on Gender of Nouns, section 236. Since no one ever says *he* when he means *she* or *she* when he means *he*, there can be little reason for laying stress on the gender of pronouns. Teachers are advised to say little about it.

not been using pronouns as they are here used, now is the time for you to begin. Go to the blackboard and write some sentences similar to those you have just been studying.

WHO AND WHOM

240. These two words are different forms of one pronoun, and you probably have some difficulty in using them. *Who* is a subject-form, but *whom* is not. *Who* may also be the subject of a part of a sentence, as in the third example sentence given below. Study the sentences and show in each case that *who* is the subject of a predicate verb but that *whom* is not.

1. Who is that man?
2. To whom did you give my book?
3. That is the man who plays the organ in our church.
4. That is the man whom we heard play.
5. For whom did you play that piece of music?
6. Who came after you in line?
7. After whom did you come in line?
8. For whom was this book bought?
9. By whom was this composition written?
10. Who wrote this composition?
11. Do you know the person who wrote it?
12. From whom did you get this composition?

Go to the blackboard and write sentences containing *who* and *whom*.

Many people, grown-ups as well as children,

make mistakes in the use of these words. If you wish to use them correctly, you will have to exercise the utmost care.

ANTECEDENTS

241. Consider this sentence: *When our teacher is pleased with our work, she reads us a story.* "She" is a pronoun, and refers to "teacher," a word that goes before it. Now a word that goes before a pronoun in this manner is called an **antecedent.** "Teacher" is the antecedent of "she."

Consider another sentence: *If any person has taken my book, he had better return it.* In this sentence "person" is the antecedent of "he." Both "person" and "he" are singular. **A pronoun must have the same number as its antecedent.** Would it not be absurd to say *If any person has taken my book, they had better return it?* For "person" is singular and "they" is plural, and they cannot agree.

If you have in a sentence the words *any one, anybody, some one,* and *somebody,* instead of "person," the pronoun still must be singular. And if you have such a word as *boy, girl, man, woman,* the same thing is true.

In the following sentences tell what words are the antecedents of pronouns and observe that the pronouns are always singular.

1. When any one goes out into the rain, he should take an umbrella.

2. If any person wants my mackintosh, he may have it.

3. When a person is very tired, he cannot work well.

4. If some one will show me how to work this problem, he will greatly oblige me.

5. When anybody is cross, he should expect others to be cross too.

6. Whatever any one does he should do with all his might.

7. If somebody will carry this bag for me, I will give him a quarter.

8. If any girl is going my way, I should like to go with her.

9. Whenever a man helps me, I like to help him.

10. Although some one had taken her book, she was not very angry with him.

Do these sentences *sound right* to you? If they do not, you have been making a certain mistake in your English. They should sound right to you because they *are* right.

Try to recall some sentences of this sort — sentences that you have heard, and determine whether or not they were correct. Write some sentences of the same sort on the blackboard. Hereafter watch yourselves and others to see if the singular pronoun has a singular antecedent.

DRAMATIZING SCENES

242. Have you ever listened to the conversation between a housewife and a man who was trying to sell her something she did n't want? What does the man say under such circumstances? What does the woman say? And how does the conversation run if the woman wants the article but does n't want to pay as much as the man asks?

You can make little plays out of this kind of scene. More are given below.

A Horse Trade
The Broken Promise
Tommy Has Been Naughty
Kept after School
Who Was to Blame?
The Grocer Puts up the Price of Eggs

After you have talked about these scenes and each of you has selected one, turn back to sections 103–110 and review the form of a play. Then the writing will be done.

One of the plays will be copied on the blackboard and criticized. Pay special attention to pronouns, pointing them all out and telling whether they are singular or plural.

A DAY'S EXPERIENCE

243. It takes a great many people to carry on the world's work. In the olden days when the country was very thinly settled and when

towns were smaller and most of the people farmers, many industries were carried on in each house. The housewives made their own bread, molded their own candles, wove the cotton and woolen goods for their clothing, made their own carpets or rugs, and did many other things that are not now done in the ordinary home. The farmer himself raised the grain for the bread he was to eat, took it to the mill, had it ground, and left the miller a part of it for the grinding. The meat he used in his house he raised on his place and killed, and often preserved it by smoking it. Every farmhouse had its smokehouse where meat was hung, and a fire built under it on the unboarded floor. The farmer raised flax, which became linen cloth in his wife's loom. He sheared his own sheep, and used the wool for himself and his family after it had been cleaned, spun, and woven. He often made his own farm tools and shod his own horses.

But in the present day, when people are much more numerous in this country, farms smaller, and cities larger, we find it more economical to have one man to attend to one business. Cloth is no longer woven on the farms, and the smokehouse has almost disappeared. We now live under the system that is called *the division of labor*. That is, one man does nothing but shoe horses, another makes

harness, another bakes bread, another sells groceries, another weaves cloth, and so on.

Every person, therefore, has his own little share of the world's work to do. Do you ever stop to think what a man or a woman in any particular business has to do in the course of a day's work? You have had experience in finding out things by talking them over in class, or by looking them up in books, or by asking questions. It will be a good study for you to find out all you can about a day in the life of some worker. Each of you should select a subject from the following list, or choose one of his own.

A Farmer's Day	A Grocer's Day
A Blacksmith's Day	A Motorman's Day
A Carpenter's Day	A Teamster's Day
A Doctor's Day	A Chauffeur's Day
A Minister's Day	A Policeman's Day
A Teacher's Day	A Fireman's Day
A Principal's Day	A Postman's Day
A Weaver's Day	A Housewife's Day
A Grocery Boy's Day	A Peddler's Day

Giving the Reports

244. When you have made your choices, get all the information you can in all the ways you can, and give your reports in class. Pass judgment in the usual manner, paying special attention to correct English.

ADJECTIVES

245. Consider the sentence *That boy wears a red cap.* As you have already learned what nouns are, you know that "boy" and "cap" are nouns. Each of them is a name of something. There are other words that *tell something about nouns.* Before the word "boy," for example, you find the word "that." It points out what "boy" is meant. Before the word "cap" is the word "red." It describes "cap." Any word that describes a noun or tells what thing is meant is called an **adjective.** Adjectives are said to be *modifiers* of nouns. That is, they change or modify the meaning of the noun, for to say "a red cap" is a little different from saying merely "cap." In the following sentences determine what words are nouns, and what adjectives belong to, or modify, them.

1. That house has a red roof.
2. Our new house has a green roof.
3. We were watching the red sky at sunset.
4. The tired horses are going to the stable.
5. Their day's work has been a hard one.
6. The green fields are very beautiful.
7. The industrious farmer has done much work in them.
8. The broken chair stands in the corner.
9. We saw three hay wagons going down the dusty road.

10. The road is dusty this summer.

11. We have seen several big motor cars go by this morning.

12. The sky is red at evening.

13. Throughout the day the sky was very blue.

Have you discovered that some of the nouns in these sentences are modified by more than one adjective, and have you discovered, too, that sometimes the adjectives do not come before the nouns but come even after the verb? For example, in the sentence *The sky is red at evening*, "red" is joined to "sky" by the verb "is." Such a verb is called a **linking** verb.

Have an exercise at the blackboard or at your seats, writing sentences that have adjectives modifying the nouns. In some cases write sentences in which the adjectives are joined to the nouns by *is*, or *was*, or *has been*, or *will be*.

FUNNY, STRANGE, AND QUEER

246. Do you ever say that anything is *funny* when it is not really funny at all? Anything that is *funny* tends to make you laugh, but you probably use this word about things that have no such tendency. For example, if the school bell should ring five minutes early, some of you might say *That is funny*. This would be incorrect, for it would not be funny at all. In

this case it would be *strange*, that is, unusual. *Queer* has a somewhat different meaning from *strange*, and it, too, is sometimes used in place of *strange*. *Queer* really means both *strange* and *funny*. To illustrate, if you should go to school some day with your very best clothes on but barefooted, or with an old, shabby hat on, that would be *queer*. Study the following sentences and show that these three adjectives are used correctly in them.

1. It was very strange that Ralph never associated with the other boys; we could not understand it.
2. That girl says so many funny things that we are laughing all the time.
3. The teacher told us a funny story.
4. Robinson Crusoe led a very strange life on the island.
5. His costume was very queer.
6. *Treasure Island* is a strange story.

Practice the use of these words by writing sentences containing them, and hereafter in your conversation be careful not to say *funny* when you mean *strange* or *queer*.

SOME DESCRIPTIONS

247. You have had exercises in supplying words in reading lessons and in selecting words to fill in the spaces in a story or two. You should have some skill, then, in choosing just

the word to express your meaning. If, for example, you were about to describe something, you should be able to close your eyes and see the thing in all its parts, its form, its colors, and then select the words to make other people see what you do. Here are a few suggestions:

A Mountain Valley
A Pond in the Woods
A Mill Dam
A School Playground
A School Building
A Cooking Room in School
A Misty Night
A City Park
A Museum
A Factory District
A New Boat
A Wax Doll
A Boy Scout's Uniform

Each of you will choose a subject and write. Some of the compositions will be read in class, and you will determine whether they give you complete and accurate pictures. If you can find better words than the authors used, mention them.

One of the compositions will be copied on the blackboard. Some one will read the first sentence and tell all the adjectives in it. Some one else will take the second sentence, and so on to the end.

ADVERBS

248. In the sentence *The horse ran rapidly*, you will recognize "ran" as a verb. If you were asked what word tells something about

"ran," you would say "rapidly," for "rapidly" tells how the horse ran. It modifies, or changes the meaning of, the verb "ran." Any word that modifies a verb is an **adverb.** There are other kinds of adverbs than those that modify verbs, but you will not study them now. Make a study of the sentences that follow, and determine what words modify the verbs.

1. The wind was blowing fiercely.
2. The rain came down heavily.
3. The children marched hurriedly.
4. The street car went swiftly by.
5. A motorman was clanging his bell noisily.
6. The people quickly got out of the way.
7. The school bell rang more rapidly that morning.
8. The children went into the building very quickly.
9. Lessons that day began a little earlier.
10. We had n't studied much and did n't know our lessons very well.

Practice at the blackboard, or at your seats, writing sentences containing adverbs, and tell what they modify.

WELL AND GOOD

249. You know now what adjectives are, and what adverbs are. Perhaps you sometimes use the adjective *good* when you should use the

adverb *well.* It is correct to say *He does his lessons very well,* or *She plays the piano very well.* In these sentences the word "well" is an adverb because in each case it modifies the verb. Some careless speakers and writers use the word *good* to modify verbs, but *good* is never an adverb. *Well,* however, is either an adjective or an adverb according to the way it is used. In the sentence, *My mother is well,* for example, "well" is in the predicate; it is joined to "mother" by the linking verb "is," and it is called a predicate adjective. In the sentence *She manages her house well,* "well" modifies "manages" and is therefore an adverb.

You will have to study the following sentences very carefully to see how these two words are correctly used. It is rather difficult always to use them correctly, for the reason already stated—that is, that *good* is an adjective and never an adverb, while *well* is an adjective or an adverb according to what it modifies.

1. These apples are very good.
2. Henry is a good speller.
3. Henry spells very well.
4. Mary plays the violin unusually well.
5. My little brother has been good for a week.
6. My little brother has been well for a week.
7. This cake tastes good.
8. My sister makes cake very well.

9. I am very well this morning.
10. This bread is not well done.
11. This bread smells good.

Write sentences illustrating the use of these two words, and, if necessary, help one another to correct errors.

THE VALUE OF SPORTS

250. There is an old saying that "All work and no play makes Jack a dull boy." Have sports ever been a benefit to you? Have you been rested after long labor, and have you gone back to your work with new energy? Talk over these matters in class, mentioning all the sports you know, describing them, giving your experiences in pursuing them, and telling the benefits you have gained from them.

After the writing, one of the compositions will be copied on the blackboard, the sentences will be read one by one, and all the adverbs will be named. Determine whether or not better adverbs might have been used.

BAD

251. In the sentences given in section 249 is the sentence *This cake tastes good.* "Good" in this case is an adjective modifying "cake," and "tastes" is what we have called a *linking verb.* In the sentence *I feel bad,* "bad" is an

adjective modifying "I," and "feel" is a linking verb. Some people say *I feel badly*, because they think the last word in this little sentence modifies "feel" and is therefore an adverb. It is not. This word tells something about the physical condition of the person who is speaking, and is very plainly an adjective joined to its subject by a linking verb. Would the people who say *I feel badly* also say *I feel angrily* or *This cake tastes sweetly?* That certainly would be absurd.

You have probably discovered in reading the preceding paragraph that people expect adverbs to end in *ly*. Many adverbs do so end, but not all.

In the following sentences some adjectives are joined to their subjects by linking verbs, and they are all correctly used. Tell why.

1. I felt very bad that morning.
2. That apple tasted very sour.
3. That man looks rich.
4. This girl seems ill.
5. That music sounds sweet.
6. I had felt bad for a week.
7. The rose smells sweet.
8. You will become ill.
9. That instrument sounds harsh.
10. We shall gradually become old.
11. The day was cloudy.

Write sentences on the blackboard, each sentence to contain a linking verb followed by an adjective.

COMPARISONS

252. To compare two things is to tell that they are alike or that they are unlike. If you say *Helen is taller than her sister*, you are comparing the two girls. If you are thinking of two girls, Helen and Lucia, you should say *Helen is the taller.* If you are thinking of three girls, Helen, Lucia, and Elizabeth, you should say *Helen is the tallest of the three.* It is incorrect to use such words as *tallest*, or *fairest*, or *heaviest*, when you are thinking of two persons or things. Descriptive words ending in *-est* should be used in speaking or writing of three or more persons or things. A descriptive word ending in *-er* should be used when you are thinking of two persons or things.

Comparisons are not always made by adding *-er* or *-est* to words, but sometimes by using *more* and *most* before them. This is done to avoid making long or awkward words. For example, it is correct to say *Helen is more studious than Lucia*, and *Helen is the most studious of the three girls.* Study the sentences that follow on the next page and show that the rule given here is correctly used.

1. Of all the children in the school, Henrietta is the most diligent.
2. That tree is taller than the one in our yard.
3. The mountain to the southeast is the highest of them all.
4. It is more blessed to give than to receive.
5. The largest ocean in the world is the Pacific.
6. Lake Superior is larger than Lake Michigan.
7. A summer day is longer than a winter day.
8. Of all the months in the year, February has the fewest days.

You will now have an exercise at the blackboard in writing sentences that make comparisons. In addition to the kinds of sentences given above, you will write some that contain the words *better* and *best*, and *worse* and *worst*, for they also are words that express comparisons.

AWFUL AND AWFULLY

253. Most English-speaking people are very careless about the use of the adjective *awful* and the adverb *awfully*. They use these words when they mean *very*. For example, you have perhaps heard some one say *I am awfully tired* or, perhaps, *I am awful tired*. Now, *awful* means inspiring *awe*, or *dread*, and there can be no awe, or dread, in being tired. The correct expression is *I am very tired*. Hereafter when you mean *very*, use that word and not the other.

It is even worse to say "awful tired" because "tired" is an adjective and any word that modifies an adjective is an adverb. *Awfully* is an adverb; *awful* is an adjective. If it were correct at all to use *awful* or *awfully* in such a sentence as we are discussing, the proper form would be *awfully*, but to say "awful tired" is both to choose the wrong word and to use the wrong form of the word.

Below you will find some sentences in which occur the words *very* and *awful*. Both words are correctly used in every case. If you study the sentences carefully, you will find that *very* is always an adverb, and that *awful* is used only when the idea of awe or dread is present. Determine in all cases what the word *very* and the word *awful* modify. *Very*, you will find, modifies only adjectives and adverbs, and *awful* modifies only nouns. This is why *very* is always an adverb, and *awful* is always an adjective.

1. We had a very cold winter last year.
2. The following summer was very hot.
3. The earthquake in Italy was an awful disaster.
4. The story my brother told was very funny.
5. The anger of the king produced an awful effect upon his courtiers.
6. The results of the pestilence were awful in the extreme.

This lesson about *very*, *awful*, and *awfully* will be of no service to you whatever unless you make a strong endeavor to use the words correctly. You will need the word *very* every day of your life. The word *awful* you will have but little use for because you very seldom speak of things that inspire awe or dread.

LESS AND FEWER

254. These two words are so much alike that it is difficult to avoid using one for the other. *Less* is used when you are thinking of quantities, or amount, and *fewer* is used when you are thinking of numbers of things. It is correct to say *We have had less rain this year than last*, and it is correct to say *There are fewer pupils in this room than in the room across the hall.* These words are usually adjectives. Study the following sentences and show that the words are correctly used.

1. There is less coal in the house than there was a month ago.
2. After buying my new book, I had less money than I had before.
3. There are fewer nickels in my pocket than there were yesterday.
4. There is less water in the brooks than there was in the spring.
5. Fewer people go by this way than formerly.

6. There is less chalk in the room than there should be.

7. There are fewer pieces of chalk on the chalk rest than we need.

8. There were fewer rains last summer than this.

9. There is less study in this room than there should be.

Write some sentences illustrating the use of *less* and *fewer*.

MY FIRST EARNINGS

255. There was once a boy who raised tomatoes in the garden. As there were more than the family needed, he took some to the grocery and sold them for fifteen cents. This sum seemed to be a very large treasure, and he at once determined to buy his mother a present. After pricing various things he bought a pancake turner and carried it home with great pride. His mother had no use for a pancake turner, for she had a good one; but when she saw how much pleasure her small son took in his own generosity, she accepted the gift with sincere thanks.

Have you ever earned any money? What was the first sum you ever earned? How did you earn it? Were you proud of it? What did you do with the money? Did you give pleasure to others with it? Write your experiences.

After the writing exchange papers. All those who find comparisons in any of the sentences, or the word *very* properly used, or the words *less* and *fewer*, will write these sentences on the blackboard so that the class may study them.

USELESS WORDS

256. Some people have a habit of employing useless words. You probably have heard something like this: *I have n't many pets. I have only dogs and cats, and things like that.* Your attention is called here to the words *and things like that.* Did the speaker in this case have any other animals in mind than dogs and cats? Do not many people say *and things like that* when they have no other things in mind than the ones they have mentioned?

There was once a girl in a high school who had the habit of using *and things like that* with nearly every other breath. She was cured of it by her teacher, who made fun of her one day in this way: She was talking about something that required her to say "men, women, and children"—and there she stopped, but without letting her voice fall, and the teacher added "*and things like that.*" The class laughed, and the girl used the expression no more. To use the expression *and things like that*, or *such*

things, or *such things as that* frequently when you have no other things in mind, is a waste of words, and is bad thinking. If you have such a habit, break it.

USELESS WORDS, CONTINUED

257. You have received a caution against employing useless words. One of them appears in such expressions as *that there boy* and *this here girl.* The words "there" and "here" in these expressions are utterly useless, and any careful speaker of English will not permit them to remain in his speech. Read the following sentences and notice that they are complete expressions of thought without containing either one of these words.

1. This boy plays the violin.
2. I saw that girl going to take her music lesson.
3. I know these boys to be honest.
4. I have seen those girls many times.
5. These children have been here before.

Another useless word is *at* in such sentences as *Where is it at?* Do you not express the whole thought when you say *Where is it?*

Go to the blackboard and write sentences containing the words *that, this, those, these,* followed by nouns. Also, write sentences like the following: *Where is my knife? Where were you last night? Where was he yesterday?*

LIKE

258. Some people have a great deal of difficulty with the word *like*. The thing that you are to remember about it is that it is never used just before a statement. It is not correct to say *He does n't sharpen a pencil like I do.* The correct form is *He does n't sharpen a pencil as I do.* You must remember that *like* is not used in such a case. It is correct, however, to use *like* when it is not followed by a statement, as in the sentence *He can climb like a cat.* Study the following sentences and tell why *like* is correctly used in some of them and why it is not used at all in others.

1. Like a dog, he sleeps in the daytime.
2. He sleeps in the daytime, like a dog.
3. When it rained, the water came off the roof like a torrent.
4. The boys ran out of the alley as a stream comes out of a mountain pass.
5. He runs as if he were lame.
6. They act as if they were tired.
7. They act like petulant children.
8. He never thinks as other people do.
9. He never thinks like other people.

Practice writing such sentences at the blackboard. Notice also your own use of the word *like* hereafter. Be careful to use it only when it is needed.

MAKING DEFINITIONS

259. Some careless young people make definitions very unskillfully. For example, there was a boy who defined *happiness* by saying *Happiness is when you feel good.* How would it do to define *elephant* in this way: *An elephant is when the animal has a trunk at one end and a tail at the other?* It would be much better to say *Happiness is feeling good,* and *An elephant is an animal that has a trunk and a tail,* although, to be sure, that would not be a very complete definition. Make definitions of the following words without using the word *when.*

ship	skiff	watch
clock	fence	tree
fox	good manners	circus
obedience	duty	friendship

Take your time to this work; it is not easy.

THE FULL YEAR

260. One of the pleasures of life is the changing of the seasons. When you hear the first thunder of spring and realize that the snows and the cold winds have gone and that the warm rains are coming, you feel a keen joy although you may have enjoyed the winter. Talk over your feelings about the change of seasons, tell what you like about each, or

what you don't like, or both, and afterwards write on the subject.

After the writing make definitions of some of the words you have used, especially the nouns.

HOMONYMS

261. You will now have another study of homonyms. As in the former cases, study the example sentences carefully in the class, find homonyms, and observe the spelling.

1. A prophet profits little in his own country.
2. The ship steamed straight through the Straits of Mackinac.
3. The hunters will kill the wolf and throw it into the old kiln.
4. The mussel closes his shell with a very strong muscle.
5. What is the right way to write *rite?*
6. The innkeeper is in his inn.
7. The grizzly bear can bear away a cow.
8. I cannot bear to see a bare country.
9. The cat's great eyes stare at us from the dark stair.
10. Set the table with the set of new dishes.
11. The baby likes to haul all the furniture into the hall.

As you have studied these homonyms carefully, you will be able to write sentences containing them. Do so either at the blackboard

or at your seats, and be careful that you spell the words correctly in every case.

Some homonyms are given below, and you are to use these also in the sentences, studying them carefully as to their meaning and their spelling. It is likely that you will have to use your dictionaries.

aught, ought	key, quay	cite, sight, site
symbol, cymbal	lea, lee	cord, chord
gamble, gambol	ode, owed	sleight, slight
gored, gourd	peak, peek, pique	doe, dough
cede, seed	shear, sheer	wait, weight
borough, burrow	serge, surge	ascent, assent
core, corps	desert, dessert	brows, browse

There are many more homonyms in the English language than can be given in this book. Those given here are those you most commonly use, but you will find many more in your reading and writing, and it is very necessary to know how to spell them. Funny mistakes are sometimes made by ignorant people. For example, over the door of a motion-picture theater there once appeared this sign: "*Lost in the dessert.*" The person who wrote the sign intended to make it "*Lost in the desert.*" Can you imagine what it was that was lost in the "dessert"? It certainly is a bad mistake to write one of these two words when you mean the other. How do they differ in pronunciation?

USING HOMONYMS IN SENTENCES

262. You have studied the names of several different kinds of words, or parts of speech, as they are called. You know something of verbs, nouns, pronouns, adjectives, and adverbs. Now turn back to the list of homonyms in the preceding section, make sentences containing the different words, and tell the part of speech of as many words as you can in each sentence.

For example, some one might write such a sentence as this: *The cattle browse on the hill.* The chief word in the sentence is "browse," which is the predicate verb. "Cattle" is the subject of "browse," and is a noun. "The" modifies "cattle," and is a kind of adjective. "Hill" is a noun because it is the name of something.

LEARNING FROM BOOKS AND FROM LIFE

263. We usually think that all our learning is obtained from books, but this is far from the truth. Much is learned from seeing things, from doing things, and from hearing what other people have seen and done. One night a boy and his father were looking at the moon, and the boy asked what made the shadows in the moon's surface. The father explained that there were mountains and valleys there, and great depressed surfaces that seemed like the

bottoms of dry lakes and oceans, and that these things could be seen plainly because there is no water and no air in the moon, and therefore no clouds to obscure the vision.

Have you learned many things in this way — not from books but from conversation with other people? What have you learned from your fathers, your mothers, or friends? What have you learned by keeping your eyes open in the streets, the fields, the woods, at work, or in games? Talk these things over in the class. You will probably be able to think of many answers to these questions. Afterwards write all that you have talked about.

After the writing, one of the compositions will be copied on the blackboard. Study it sentence by sentence, pointing out what words are verbs, nouns, pronouns, adjectives, and adverbs. If any sentences are not correct, revise them.

TWELFTH ROUND-UP

264. Answer the following questions:

a. How are *shall* and *will* used?

b. When you were studying the ways to write the plurals of certain nouns, did you find any that you have been misspelling? If so, make a list of them. Add them to the list of words you find difficult to spell.

c. What is a noun? What is a pronoun? Give examples.
d. Are you in the habit of saying "It is I"?
e. How are *who* and *whom* used?
f. What is an adjective? Give examples.
g. What is the meaning of *funny*, *strange*, and *queer?*
h. What is an adverb? Give examples.
i. What do you know about the use of *well* and *good?*
j. Tell a correct use of *bad.*
k. When should such words as *tall*, *taller*, and *tallest* be used?
l. What is the correct way to use *awful?*
m. When should you use *less?* When *fewer?*
n. Have you got rid of any useless words? What ones?
o. In what way must *like* not be used?
p. Give an example of the right way to make a definition.
q. Has your study of homonyms improved your spelling? in what cases?

SUPPLYING WORDS

265. In this section you will find another exercise for supplying words. The words you are to use are given after the story itself, and are divided into paragraphs corresponding to the paragraphs of the story. Try to choose the best word in each case. If one word that

is given is no better than another, choose the one that has not been used before. If neither has been used before, choose the one you like the better. In each case try to tell what part of speech the word is.

This cannot be done in one day. Take several, if necessary.

A Fishing Trip[1]

The Boys Go to the Fishing Grounds

The day was ———. The sky was ———. When George and Bruce reached the shore of the lake, the ——— hill on the ——— side was ——— in the ——— water as in a mirror, and the Sleeping Bear Sand Dune, far to their left, looked yellow in the morning ———. There was no ——— of the air; not even a ripple ——— the lake's ———.

The boys lifted their minnow trap out of the water,——— its ——— contents into their bucket, put it and their fishing tackle into the ———, and pulled away from the pier. They intended to go about halfway to the sand dune, and fish just at the ——— of a sand bar. After rowing ——— for three quarters of an hour, they saw the bar beneath them; and ——— moving their boat out where the water became ——— again, they cast their anchor overboard. In a moment they had baited their hooks and were fishing.

[1]Note to the Teacher.—It will generally be best to handle but one division of this story at a time, letting two or three days elapse before taking up the next.

Half a mile away, on the ——— shore, some cattle were drinking. The ——— sound of a bell at a farmhouse came ——— through the ——— air. The regular beat of the oars of an ——— boat was heard. Overhead a hawk with ——— wings ——— across the ——— lake and the hills. Some sort of wading bird, with long legs, went ——— by, and not far away a big fish ——— out of the water and ——— back again.

The Fishing is Good

Then the fish began to bite. George caught two ———, and Bruce caught a ———. And then George felt a ——— pull that meant a big fish. He ——— put his thumb on the roll of line as it ——— from his reel, and it burned like fire. Then he ——— the handle of the reel and let the line ——— as slowly as possible. Suddenly the line slackened, and George wound in ———. Then the ——— again, and so on for half an hour of ———.

At last the ——— fish ran under the boat. ——— that the game was ———,George let out no more line, though his rod ——— nearly to the breaking point. Then he wound in slowly. Bruce,——— excited, was ——— with the landing net. Soon the boys could see the fish, a big one, below the edge of the boat. ——— the net into the water, Bruce ——— to get the ——— into it. Suddenly he succeeded, and ——— later a five-pound bass was ——— in the bottom of the boat.

THEY FLEE BEFORE A STORM

As George was getting the hook from the fish's mouth, a sudden ——— of cold air chilled the boys and ——— the water about them. Bruce ——— up at the sky. A ——— moving cloud hung low in the north. It had ——— look. Danger ——— in it.

"I'll get up the anchor," said Bruce, "we'll have to row, and row hard."

By this time the water was ——— into foam by the ——— wind; and some of it ——— over the side of the boat. When Bruce had got the anchor up, the little skiff whirled around, and began to ——— toward the southern shore. But George took his oars and brought the ——— around toward the east, aiming for the pier far down the ——— lake. Bruce took up his oars also, and the fight with the wind and water began.

The boat was made of steel, and one of the air chambers had been ———. It was therefore ——— for the boys to ——— hard in order to reach the shallow water near the pier, for every wave ——— over the sides of the skiff, and the water was already ankle deep in the bottom. Do what they would, the ——— wind ——— them around and ——— them out of their course. ——— their necks to catch sight of the big tree that grew near the pier (for they could not see the pier itself), they would pull the boat about again, and ——— their ———.

THEY ARE SAVED BY GOOD LUCK

Suddenly the whole view was blotted out by a heavy ——— of rain. The boat was half full of

water. The boys ——— feverishly, not knowing which way they were ———. Then the side of their craft disappeared. They were sitting in the ——— water to their waists. They gave one weak ——— at their oars, and stopped with ——— bump. They felt that the boat was resting on the bottom. Looking around, they saw that they had ——— an old boathouse, half a mile down the shore from the pier.

The ——— fishermen stepped out into the water, ——— their boat around the boathouse, ——— it up on the shore, ——— their fishing tackle and the oars, and ——— started with them for the cottage. They took their fish, but not the big one, for it had not been strung, and had disappeared.

List of Words to be Supplied in the Story

bright, brilliant, clear, unclouded, blue, wooded, green, verdant, farther, opposite, mirrored, shadowed, reflected, clear, transparent, light, sun, breath, stir, movement, disturbed, wrinkled, roughened, surface, face.

poured, emptied, fluttering, wiggling, boat, skiff, edge, margin, lustily, energetically, hard, quietly, slowly, deep, blue, opaque.

farther, opposite, faint, distant, softly, faintly, indistinctly, quiet, motionless, unseen, invisible, spread, extended, sailed, floated, flew, quiet, slumbering, motionless, winging, flapping, leaped, flounced, sprang, dropped, fell, plumped.

perch, sunfish, blue gills, black bass, rock bass, strong, lusty, vigorous, quickly, suddenly, involuntarily, spun, ran, flew, grasped, grabbed, took hold of, run out, escape, unwind, quickly, feverishly, hurriedly, rapidly, tug, pull, hard labor, intense excitement.

big, crafty, tricky, feeling, knowing, believing, tiring, nearly exhausted, wearied, doubled, bent, curved, thoroughly, much, greatly, ready, prepared, waiting, lowering, plunging, tried, attempted, endeavored, fish, game, a moment, an instant, floundering, bouncing, flopping.

gust, movement, blast, rippled, moved, stirred, disturbed, glanced, looked, swiftly, rapidly, a dangerous, an ominous, a threatening, lurked, was hidden.

beaten, churned, rising, rushing, furious, lapped, dashed, spilled, speed, drift, run, boat, skiff, craft, tumbling, frothy, angry.

damaged, punctured, necessary, imperative, row, labor, struggle, washed, dashed, furious, angry, swift, whirled, turned, spun, drove, turned, beat, twisting, turning, resume, begin again, rowing, labor, struggle.

downpour, fall, descent, labored, struggled, worked, going, being driven, tumbling, foaming, angry, tug, pull, sudden, a surprising, an unexpected, struck, collided with, encountered.

wet, disappointed, much relieved, drew, dragged, pulled, hauled, took out, gathered up, sadly, gloomily, thankfully.

DEBATES

266. A debate is a discussion in which some persons take one side of a subject, and other persons take the other side. For example, suppose that you were to have a debate on this question: "*Resolved*, That the school grounds be in charge of pupils rather than of teachers." Those of you who speak in favor of having the pupils govern the school grounds would be speaking in the **affirmative.** Those of you who were opposed would be speaking in the **negative.**

Here are some suggestions for arranging a debate on the question mentioned above. Two of your number will go to the blackboard, one to the left of the teacher's desk and one to the right. One pupil will write *Affirmative* high up on the blackboard, and the other will write *Negative.* Then you will have a discussion in the class, each one being permitted to say what he pleases. When any one gives a good reason in support of his own belief, it should be written briefly on the blackboard. If it is for the question as stated, it should be written under the word *Affirmative.* If it is opposed to the question as stated, it should be written under the word *Negative.* Each of you who believes in the affirmative should copy all the points on his side, and each who believes in the negative should do the same.

After you have said all you can on both sides of the question, you will have a day to think the matter over carefully, and you will then debate in class. Choose three persons to speak on each side. A speaker on the affirmative will be the first to address you, then one on the negative, and so on alternately until all have spoken. Beforehand, however, judges will be chosen from your number, to determine which side is the winner. When the speaking has been finished, each judge will write on a slip of paper the word *Affirmative*, if he thinks that side has won, or *Negative*, if he thinks the negative has won, and hand it to the teacher, who will announce the result.

This debate, of course, will occupy your time for several days. You will find it interesting to have several debates. Some other subjects that you may find interesting are given below. In addition, you may be able to think of some that are not in this list.

Resolved, That farm life is better than city life.
Resolved, That pupils should clean the school grounds and neighboring streets.
Resolved, That school should last all year.
Resolved, That motion-picture shows are a detriment to young people.
Resolved, That reading is a better means of enjoyment than outdoor sports.

Resolved, That boys should study manual training and girls should study domestic science whether or not they intend to be hand workers or homekeepers.

Resolved, That a business is better than a profession.

PEOPLE WHO SERVE US

267. Do you know how your town, or city, or county is governed? Do you know the duties of the men and perhaps women who attend to the work of government? You have heard the words *mayor*, and *county clerk*, and *sheriff*, and *county judge*, and *chief of police*, and many others, but do you know the duties of the men who bear the titles? If you do not, you can find out by taking a little trouble. In the first place, your fathers and mothers, and perhaps your older brothers and sisters, know something of these subjects. In the second place, if you have access to a library the librarian will probably be willing to help you look up the subjects in books. In the third place, some of you may know a man who holds a public office, and if you can find him when he is not very busy he will probably be willing to tell you what his duties are.

Divide your room up into groups of pupils and ask each group to find out all it can about some particular officer. For example, one group

may find out the duties of the sheriff, another those of the coroner, another those of the county treasurer, another those of the tax assessor, another those of the mayor, another those of the aldermen. There is also in your town or community a representative of the national government. This is the postmaster. You will have as many groups of pupils for this work as there are public officers, and each group should have several days to find out all it can about the duties of the officer upon whom it must report.

When all the material has been collected, each group will make its report before the class. One pupil of the group may be spokesman, and the others may give additional information, if they can, after he has spoken.

This work, of course, will take a number of days. After it has been carefully done, you will have two or three English periods in which to write all you can about the duties of the officer whose work you have studied. The compositions should be written with care.

PIONEER STORIES

268. You have perhaps heard your fathers and mothers talk about the earlier days in the city, or in the part of the country where you live.

It may be that they were pioneers, that is, people who were among the first to come to your region. Or if you live in the older or more thickly settled part of the United States, you may have heard your parents or grandparents talk about the days when people and houses were not so numerous, when, in fact, the country was very new.

It will be a good English exercise to find out from your parents or grandparents, or any people who are much older than yourselves, whatever pioneer stories they have to give you. Some of you, if you live in the West, may be able to discover some good Indian stories. Those of you who live in the East may perhaps be able to learn some good stories of the early days of steamboats, railroads, and telegraphs. If you live in the South, you can learn many interesting things of old plantation times.

At all events, every one of you will be able to find out something about the former history of the city or town or countryside in which you live. How did it look in the old days? What happened then? How did the people dress? What were their manners and customs? How did they make their living?

After you have investigated these topics, each of you will have an opportunity to tell the class

what he knows. The one who gives the best account might be allowed to give it on some special day or before another room of the school. How will you decide which is the best account?

SOME ADVERTISEMENTS

269. When you write compositions in school, you are encouraged to say all you think about the subjects and to use as many words as may be necessary to express yourselves accurately. But when you write an advertisement, you are doing a different task. Every word that is contained in your advertisement costs a small sum of money. The big city papers charge rather heavily for such insertions. When you write an advertisement, it is necessary, therefore, to express your idea in as few words as possible. Read the following advertisements taken from the "Lost and Found" column of a city newspaper:

BILLFOLD — LOST — CONTAINING $37. Between Crawford Av. and River Forest; reward. 320 Thatcher Av., River Forest.

FOX TERRIER — LOST — IN BEVERLY HILLS. Monday night; black and white, sore spot under left eye; reward. Kingsley, 6523 Jeffery Av., Midway 3114.

There are two things to notice about these advertisements. The first is that they do not contain sentences. The second is that only the essential ideas are suggested. In the first one you learn what was lost, how much money it contained, where it was lost, that a reward is offered, and the address of the loser. In the second one you learn what was lost, where, when, the appearance of the thing lost, the fact of a reward being offered, the name of the loser, his address, and his telephone number. The first of these advertisements occupied about three lines in the paper in which it appeared. The second one occupied nearly four lines.

Exercise in Full Expression

270. For a class exercise write out one of these advertisements in full. If you choose the second one, you had better rearrange the ideas, for they are not logically arranged here. The writer stated first what he had lost, then told where he had lost it, when he lost it, and afterwards described what he had lost. Would it not be better to have the description of the lost dog at the very beginning, along with the statement that it was a dog that was lost?

When you have written out one of these advertisements in full, count the number of words in it and compare the number with the

number of words in the advertisement itself. It will be a simple problem in arithmetic to tell how much more your way of writing the advertisement would cost, at ten cents a word, than the advertisement which appeared in the paper.

Writing Advertisements

271. Taking these advertisements as models, assume that you have lost something, and write an advertisement describing it and asking for its return. Give as much information in as few words as possible, and calculate how much your advertisement would cost at ten cents a word.

After you have written such an advertisement, write many others offering rooms for rent, table board, flats or houses for rent, second-hand gas fixtures for sale, second-hand talking machines for sale, used motor cars for sale, printing in exchange for a bicycle, instruction in English for instruction in German, employment to men or women in a factory, or whatever else may suit your fancy.

When you have finished writing your advertisements, have many of them put on the blackboard and study each one in detail. Determine in each case whether you can decrease the number of words without taking anything away from the idea. Determine also whether

there is enough in the advertisement to convey just the idea you wish to convey. For the punctuation of your advertisements, you will of course use the models given on page 271.

Answering Advertisements

272. Let us suppose that you found the billfold or the fox terrier, and that you wish to write to the loser. It would be easier perhaps to telephone to the loser of the fox terrier, since he gave his telephone number, and ask him to call for the dog. But let us suppose that it is not convenient for you to telephone and that you wish to write. You should give your own address, just as you have given it in the writing of other letters. If you write to the person who lost the billfold, you should address him as Dear Sir, but if you write to the person who lost the fox terrier, you should address him thus,—

Mr. Kingsley
6523 Jeffery Avenue
Chicago, Ill.
Dear Sir:

You should write briefly. You should say where you found the lost dog or the lost pocket-book, whether you wish a reward or not, and whether you will return the dog, or the pocket-

book, or whether you expect the owner to call and get his property.

Some of the letters should be put on the blackboard so that you can see whether they are well written.

WRITING TELEGRAMS

273. A telegram is very much like an advertisement in that every word costs money; brief expression is therefore necessary. When you send a telegram from one town to another, there is a minimum rate for ten words, not including the heading, the address, and the signature. If you use more than ten words in the body of the telegram, you must pay so much extra for each word.

Now let us suppose that you found it necessary to send a telegram to a person at a distance. The telegraph company provides you with a blank which you are to fill out. It has a place for your address, the time at which the telegram is sent, the name and address of the person to whom the message is going, and lines ruled off into sections in each of which you are to write a word of your message. This makes the counting of the words easy. Below the message is the signature.

You would send a telegram, of course, only in urgent cases. If your father were away from

home, for example, and your mother should become ill, or one of your sisters or brothers should meet with an accident, it would be necessary to telegraph your father to come home. Some other suppositions are given in a list below. Select one or more of them, write the telegrams, and calculate the cost of each, supposing that the minimum rate is forty cents and that there is a charge of ten cents for each word over ten words.

Before you do this, one of you should get a telegraph blank from one of the telegraph companies, and hang it up in the schoolroom. Then each of you should make a copy of it on a sheet of paper of the same size, doing the lettering carefully and dividing the lower part into spaces, in which the words of the message can be written.

a. Suppose that your father is away from home and that your house has been seriously damaged by fire. Telegraph your father, asking him to return and telling him why.

b. Suppose that your father is a farmer, and that a disease has broken out among his stock while he is in a neighboring town. Send him a telegram, asking him to return and telling him why.

c. Suppose that your grandparents, who live at some distance from you, are approaching

the fiftieth anniversary of their wedding, and that you wish your uncles and aunts to meet you with your parents to go to your grandparents' home to surprise them on the happy day. Send telegrams stating the case.

d. Suppose that your father is away from home, and that some one offers a good price for his business. Send a telegram, stating who the prospective purchaser is, how much he offers, and that he wants an immediate answer.

e. Suppose that your mother is away, and that her father and mother come unexpectedly to make her a visit. Send her a message, asking her to come home.

You should take some means of passing judgment on these telegrams. Writing them on the blackboard is the best way.

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